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## NEW SOCIETY OF AMERICAN SINGERS MAKES ITS DÉBUT

Project to Present Opera Comique in New York with Native Artists Has a Promising Introduction—Pergolesi's Historic "Serva Padrona" and Donizetti's "Night Bell" Heard Here for the First Time—Brilliant Audience Attends Première

ALBERT REISS built better than he knew when he undertook to discharge his accumulated debt of gratitude to the New York public last October by the production in English of Mozart's operettas, "Bastien et Bastienne" and "The Impresario," at the Empire Theater. To begin with, the solitary performance originally planned proved grossly insufficient in view of the heartiness of popular favor. A four days' run had to be arranged to accommodate a general demand, which even at that was not completely satisfied. Better still, the living charm of the entertainment induced a general and earnestly expressed longing for periodic affairs of the kind and enlisted the sympathetic interest of several persons capable of materially furthering such projects. Opéra comique in the finest, most intimate sense has been a rather infrequent and exotic commodity in New York. There is no house specially appointed for its cultivation and its appeal never seemed sufficiently extensive to justify the equipment of one, failure having beset past efforts. Here, however, appeared to be an occasion for a fresh and more fortunate essay. Established on a basis of permanence, substantially supported, managed with artistic tact and discretion and restricted in its activities to a season brief enough to eliminate the element of public satiety, such an organization stood capital chances of success, in which the use of the English language was not the least important factor.

The munificence of Otto Kahn and the co-operation of the Metropolitan management made this possible. Under the timely and patriotic title, "The Society of American Singers," and with the original quartet of vocalists (Mabel Garrison, Lucy Gates, Albert Reiss and David Bispham) as a nucleus, Mr. Reiss has accordingly marshalled a pan-American company, to the ranks of which both the opera house and the concert field contribute names of more or less signal distinction. Among these are Florence Easton-MacLennan, Idelle Patterson, Marie Van Essen, Kathleen Howard, Lila Robeson, Harriet Behnee, Percy Hemus, Thomas Chalmers, George Hamlin and Rafael Diaz. From the Metropolitan Mr. Reiss also obtained three conductors, the first none less than Mr. Bodanzky, the others Messrs. Eisler and Bamboschek, while the stage management rests in the expert hands of Jacques Coint. Finally, Mr. Reiss has devised a neat little repertoire, containing, in addition to "Bastien" and "The Impresario," three masterpieces known to local opera-goers only by word of history.

At the Lyceum Theater last Monday evening the Society gave its first performance of a two-weeks' season. Pergolesi's "La Serva Padrona" and Donizetti's "Il Campanello di Notte"—or, as these little pieces were denominated on the program, "The Maid Mistress" and "The Night Bell"—served as



Photo by Arnold Genthe, N. Y.

### WINIFRED CHRISTIE

This Charming and Versatile Scotch Pianist Has Been a Welcome Addition to the Ranks of Visiting Concert Artists During the Last Two Years. (See Page 22)

inaugural entertainment. The bill will change several times, however, during the fortnight of the company's residence. On Thursday evening of this week Gounod's "Mock Doctor" ("Le Médecin Malgré Lui") was scheduled for its first American hearing, while next week the two Mozart operas will take their places alongside the unfamiliar works. For the season next fall fresh material will be added. The available supply is abundant, particularly from rococo sources. And if American talent bestirs itself, there may be interesting revelations of another sort.

Mr. Reiss has good reason to be happy over a very auspicious start. Monday night's audience, which was as brilliant and as representative as at a Metropolitan première, filled every seat in the theater. Lavish in its enthusiasm, it entered heartily into the spirit of the pieces presented and relished all the comic features without stint, the enjoyment being measurably furthered by the excellent enunciation that prevailed. The English adaptations of both the Pergolesi and the Donizetti operas by Sydney Rosenfeld, of musical comedy fame, are praiseworthy and bright and about as faithful to the nature of the original as any English version can be.

"La Serva Padrona"—we use the orig-

inal title as ringing more familiar to the musician—seems unaccountably enough to have escaped previous performance in the fairly lengthy operatic annals of this community, though it appears to have been sung in America a century or more ago. Some of its music is familiar in the concert hall. The arietta, "O, Serpina Penserete," has been on Mme. Sembrich's recital programs for years. To-day the sprightly "Stizzoso, mio stizzoso" is in the talking-machine catalogues. At all events, "La Serva Padrona" looms large in the musical histories. It marks the real point of departure of the school of opera buffa and serves to identify Pergolesi more than anything else he did—ironically enough, since it was designed but as a comic interlude to be performed between the acts of a more ambitious work. The practice of diverting audiences by means of farcical sketches had been in vogue some time before Pergolesi, and opera-goers were thus treated to two different kinds of entertainment at once. Pergolesi, whose first stage work appeared in 1731, brought out a fresh *intermezzo* simultaneously with a new *opera seria* quite as a matter of course. "La Serva Padrona" appeared

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## AMERICAN OPERA AGAIN ACCEPTED BY CAMPANINI

Henry Hadley's "Azora" Promised a Sumptuous Production by the Chicago Opera Co. Next Season—Text Is Historical and Pertains to Reign of Montezuma and the Aztecs—Another Opera by Hadley, "The Garden of Allah," Based on Hichens's Novel, to Be Given in 1919-20

THE cause of American-made grand opera will undoubtedly receive another strong impetus next season, when Henry Hadley's "Azora" is produced in Chicago by the Chicago Grand Opera Association, of which Cleofonte Campanini is director. Announcement of the acceptance of this opera by Mr. Campanini was made early this week.

Although Mr. Hadley is known chiefly as a writer in the symphonic form, as well as for his numerous cantatas and songs, this is not his first grand opera which has been produced, as his "Safie" had a hearing at Mainz, where he was *Kapellmeister*.

Maestro Campanini, after accepting "Azora," secured the rights also of another opera which Mr. Hadley is writing, based upon Robert Hichens's "Garden of Allah," the text of which has been adapted by Charles Henry Meltzer, for the season of 1919-20.

The cast of "Azora" will be made up principally of Americans and Mr. Hadley will conduct the première.

The subject of the opera is historical and pertains to the reign of Montezuma and the Aztecs, who were sun-worshippers and offered human sacrifices to their mighty god, "Totec."

Pilate's wife, Montezuma's sister, Papauzin, had revealed to her in a dream the vision of a mighty monarch who would come to reign in a spirit of true humanity without accepting blood sacrifice. Her prophecy and teachings are spurned by Montezuma and his followers. As a romantic element placed against this sombre background is the love of Azora and Xalea, both of whom by a decree of Montezuma are doomed to death. They are to be offered as a living sacrifice to Totec. The tragedy is averted only by the timely arrival of Cortez and his Spanish followers, bringing the Christian faith to supplant that of the sun-worshippers. The scene ends with a wild paean of thanks to the Almighty, in which the priests chant above a mass of chorus, "Hodie Christus Natus Est."

The score calls for seven principals, a large chorus and ballet, and Mr. Campanini promises a sumptuous production, with new scenery and costumes.

### Jules Speck Resigns as Stage Manager of Metropolitan

Jules Speck, stage manager of the Metropolitan Opera Company for French and Italian operas during the nine years of General Manager Gatti-Casazza's régime in New York, has resigned and returned to his home in France on Saturday, May 5. It has been stated that Richard Ordynski is to be Mr. Speck's successor.

### Caruso, Back from Tour, Sails for Buenos Ayres

Enrico Caruso returned to New York last Sunday after his three concerts in the Middle West with the Cincinnati Orchestra. Mr. Caruso was scheduled to sail for Buenos Ayres on Wednesday.



## NEW SOCIETY OF AMERICAN SINGERS MAKES ITS DÉBUT

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in 1733 in conjunction with a serious opera called "Il Prigionier Superbo." Yet, considering the vogue already attained by Pergolesi as a composer of comic music, there seems to have been no extraordinary elation over this *intermezzo* in particular. Nor did it greatly stir the French public when first given in Paris eleven years after the composer's early death. But, revived by the Bouffons Italiens six years later, it created a furore and precipitated the famous "guerre des Bouffons," the most acrimonious conflict of French and Italian musical ideals that raged in Paris prior to the Gluck-Piccinni controversy. The struggle enlisted the potent intellects of the period and its influence spread even beyond the domain of art, affecting a number of menacing political issues, till a censorship had finally to be established in the interests of French music. The Lully and Rameau school was passionately defended against the buffo performers of Italy. Voltaire and Rousseau bore their share in the fray and even the Court was divided against itself, Louis XV and Mme. de Pompadour supporting the foreigners, the Queen and her coterie championing the French.

The scintillant, volatile comic touch was Pergolesi's chief distinction. It pursued him even into the more august spheres of music and both Paesello and Padre Martini censured its effect in passages of his "Stabat Mater." Of its type "La Serva Padrona" is, however, the inimitable landmark. A mere bagatelle in plot—it occupies itself with the successful efforts of the servant maid, *Serpina*, to inveigle by wiles of coquetry her master, *Pandolfo*, into marriage and thus become her own mistress—the little opera is as infectious in spirit as it is simple in plan and style. De Brosse declared at the time of its French production that "it was impossible to write with more facility, gracefulness and taste." Rousseau was transported and in a later day Fétis echoed his sentiments. To season it somewhat more agreeably to modern ears, Gevaert in 1862 amplified the original score, which demanded only strings and harpsichord. However, the old version was retained last Monday, the sole innovation being the interpolation between the two scenes of a charming andante from a concertino for strings by Pergolesi, in an arrangement by Sam Franko. The tiny score is, indeed, nothing but a kind of diaphanous chamber music, yet deliciously enticing in its little melodies and revealing a remarkable instinct for precise characterization. In this respect and in others not only the later Italian masters of the buffa form down through Rossini and Donizetti, but even Mozart learned more than one lesson. *Serpina's* appeal to *Pandolfo*, with its phrases of mock gravity alternating with asides in sprightly triple time and light footed melody, prefigures more than one memorable bit in "Figaro" and the "Barber."

The piece was delightfully carried out. Mr. Bodanzky, the conductor of the evening (there will be changes of leaders on alternate evenings, as there will be of singers), is particularly fitted by temperament and predilection for music of this featherweight caliber and his handling of it could hardly have been surpassed for delicacy and gossamer lightness. The orchestra played with precision and supple grace. Barring a suggestion here and there of first night nervousness (hints of which could also be felt in the Donizetti opera), things moved dexterously enough and with far more levity than might have been expected in the transplantation into English of a thing so essentially Latin. David Bispham, Florence Easton-MacLennan and Burgh Staller filled the three rôles. Mrs. MacLennan made an arch and altogether captivating *Serpina* (or *Zerbina*, as the wily servant maid was for some reason called in this version), both in the scenes of spoken dialogue and the airs. And she sang delightfully, with charming legato and phrasing, with evenness of tonal emission and rare subtlety and refinement. Mr. Bispham, as the crochety *Pandolfo* who is wheedled into marriage, displayed all that sense of comedy value, the unctuousness and the histrionic resource that made his work in the Mozart operettas last fall memorable. He, too, sang well. Burgh Staller (who, despite a disguised name, is Louis Burgstaller from the Metropolitan, as his unmistakable "Rosenkavalier" laugh clearly indicated) was capital as the serving man, *Scapin*, whose disguise as

a fire-eating Bulgarian, coupled with a fierce ejaculation "Kuropatkin-Bodanzky," stirred the house to uncontrollable mirth.

"Il Campanello di Notte" dates from 1836, the year following "Lucia." The circumstances of its composition are picturesque. A Neapolitan opera manager, facing financial ruin, appealed to Donizetti for a work of some kind that might save him in the short time that stood between him and disaster. With great complaisance the composer promised him a new opera within a week. Being without a libretto, he wrote one himself, using as basis a French *vaudeville* called "La Sonnette de Nuit." In nine days libretto and music had been written, the opera rehearsed and performed and the manager saved. The piece deals with the lamentable experiences of a middle-aged and unprepossessing apothecary compelled to spend the whole of his wedding night answering the frantic summonses of supposed patients through

the machinations of a rival for his bride's affections. If somewhat long drawn out, the comedy is, nevertheless, extremely diverting. It skates amusingly over some thin ice at moments quite after the manner of a type of French farce. Considering the time in which it was written, the whole piece is quite extraordinary. The music, if not as fine in texture as that of "Don Pasquale," nevertheless comes very near touching hands, as far as it goes, with the score of "L'Elisir d'Amore" and bears the earmarks of its composer's comic style, in which his genius flowered most indisputably. In this music, too, Mr. Bodanzky displayed admirable intuition of style and abundant verve. One would like greatly to hear what he could do with "L'Elisir" at the Metropolitan.

Mr. Bispham was seen in this opera as the much harried bridegroom, *Don Hannibal Pistachio*, and here, too, he was admirable. But the heartiest applause went to Mr. Reiss, as the mis-

chievous, scheming suitor, *Enrico*, and to Lucy Gates, the bride, *Serapina*. The soprano played charmingly, with unaffected naturalness and grace, and sang a florid aria interpolated from "Linda di Chamounix" with agility and beauty. Miss Gates's voice seems to be taking on an individuality of timbre that is altogether exquisite. Mr. Reiss carried out his different disguises—as a dyspeptic Frenchman, an ailing tenor and an old woman with a whole calendar of diseases—irresistibly. In all his New York career he has done few things more compellingly humorous or with greater exhilaration and evident relish. And he did a patter song as glibly in English as if it had been Italian. Harriet Bellucci contributed a comic sketch as the tipsy stepmother, *Rosa*, and Carl Formes another as the apothecary's apprentice, *Spiridone*. There was a chorus in this work, which carried out its drinking song functions with no end of zest. H. F. P.

## RESENT EXACTING OF COMPOSERS' FEES

### Managers Object to Methods of Mr. Robillard in Behalf of French Society

The practice of collecting fees from concert managers and artists by Ovide Robillard on behalf of the Society of Authors, Composers and Publishers, Inc., a French society, has been subjected to criticism on the part of those affected recently.

The society in question represents authors, composers and publishers, and demands a concert fee for the use of copyrighted works intended to be performed by artists in public.

In a letter to Clarendon H. Pfeiffer, manager of Aeolian Concert Hall, Mr. Robillard writes in part:

"Under Section 25, page 13, of the U. S. Copyright Law, the owner is entitled to \$100 for the infringement of an orchestra composition and \$10 for that of any musical composition.

"We have adopted the flat rate of \$25 in case of an orchestra composition and \$10 in case of any musical composition when such fees are paid before the concert, whether we control the whole program or a part of it; this flat rate includes all encores.

"Though most of the important artists and concert managers have complied with our demands, still several infringements have taken place in your premises, which we intend to prosecute in the near future.

"We claim that any persons who knowingly 'aid and abet' to such an infringement are liable under Section 28 of the U. S. Copyright Law. A suggestion was made to us recently, which we think is worthy of our mutual attention, as it seems to include saving of time, worry and money, excluding any risk of infringements of copyrights, as far as we are concerned.

"This suggestion would ask us to limit our demands to the sum of \$5 for each concert taking place in your hall, with

the understanding that an agreement would take place direct with you, the renting of the hall being increased in the small sum of \$5."

In a statement to MUSICAL AMERICA of his views upon the question of the collection of fees by Ovide Robillard on behalf of the Society of Authors, Composers and Publishers, Inc., Martin H. Hanson, the New York concert manager, said:

"I have no hesitation in stating that I think the collection of such fees from individual artists not only to be an imposition, but an unwise one on the part of this French society."

Mr. Hanson said that Mr. Robillard had collected a fee from Leo Ornstein, the pianist, for playing a program of Ravel's compositions, most of them practically unknown in this country. "Some time later Mr. Robillard sought to exact a fee from Vera Barstow, the violinist, for playing Lalo's 'Symphonie Espagnole,'" said Mr. Hanson. "As this composition was published by Carl Fischer & Company, New York, and the publisher did not ask for any contribution, we ignored Mr. Robillard and heard nothing further. Nor was there a law suit, nor was Miss Barstow's recital interrupted by Mr. Robillard or the sheriff."

Mr. Hanson further stated that if the law compelled artists to pay, and if the artists chose to play pieces by authors who are legally represented by the Society of Authors, Composers and Publishers, Inc., they should do the right thing and pay. Mr. Hanson did not think that the policy would help the composers, as doubtless the artists could arrange their programs without resorting to the works of those who demand this extra tribute.

"It is a very short-sighted policy," continued Mr. Hanson, "and I certainly think it is pertinent that you should demand from Mr. Robillard that he make public the names of the composers whom he represents, and in whose behalf he is exacting these fees. Mr. Robillard's practice of writing to the manager of artists at the last moment, a day before the concert, is not a particularly commendable one."

Mme. Amelita Galli-Curci and her company will be heard with the members of the Rubinstein Club Choral, under the direction of William R. Chapman, on May 15, at 3 o'clock at Phillipsburgh Hall, Yonkers, N. Y.

## NIKISCH CANCELS NORWAY CONCERTS

### Famous Conductor Yields to Anti-German Feeling and Gives Up Scandinavian Tour

A dispatch from Copenhagen, via London, dated May 5, states that Arthur Nikisch, conductor of the Berlin Philharmonic Orchestra, who has been arranging a series of concerts to be given in Scandinavian countries by that orchestra, has cancelled his arrangements to give concerts in Norway because of the hostile feeling aroused there as a result of the German submarine campaign.

The anti-Nikisch agitation in Norway is criticized by musicians on the ground that music should not be affected by international disagreements.

On the other hand, it is known that the German Government arranges and employs events such as the Nikisch concerts and Reinhardt theatrical tours to Denmark and Sweden for deliberate propaganda purposes, and that Germany makes a practice of sending such cultural missionaries to Switzerland, Holland and Scandinavian countries.

### Caruso Has Reunion with Mr. Tirindelli and Miss Tracey During Cincinnati Visit

When Caruso was in Cincinnati for his concert on May 1 he visited his old friend, Pier Adolfo Tirindelli, the noted Italian composer and head of the violin department at the Cincinnati Conservatory of Music. The great tenor has been a friend of the Tirindellis for many years and after his concert they were his guests at supper with Minnie Tracey, Mr. and Mrs. F. C. Coppicus and Richard Barthelmy, his accompanist. At the supper Miss Tracey recalled to Caruso their joint debut in Cilea's "Arlesiana" at the Lirico in Milan many years ago under the management of Sonzogno. Also the fact that they alternated at the Carlo Felice in Genoa, Mr. Caruso in Bizet's "Pearl Fishers" and Miss Tracey in Massenet's "Le Cid."

## An Impression of the Community Chorus "Sing" at the Hippodrome

[Translated from the New Yorker Staats-Zeitung]

LAST Sunday a great demonstration took place at the Hippodrome. About 4500 persons were present for the propaganda which has so lately come to the fore, namely, the Community Chorus idea. The whole occasion, which was a very spirited one, became very imposing, for the songs of the masses were based on a patriotic foundation. The whole community should make its own music and be not merely the receivers of good music. The patriotic song, and also the art-song, shall in this way be cultivated and become the first step to a better musical education of the masses. Harry Barnhart, the excellent and versatile director of the organization, who proved himself worthy as the leader, showed his principles of instruction on this occasion. He interrupted, after the singing of the

first verse of "America," to make several remarks, pointed out the means of improvements, told the singers to give more expression and immediately succeeded in getting the best out of them. Naturally, Barnhart had the support of several experienced singers who were posted in the gallery.

The same result was achieved by the director with several other patriotic songs, after which he bade the whole audience to advance one step and divided it into four choirs. In a few minutes the whole audience had rearranged itself according to voices, soprano, alto, tenor and basso, and with surprising assurance the unpracticed singers kept on the right tones. They went ahead with true inspiration, and achieved excellent results. Aside from Cabot Ward, the park commissioner, and Arthur Farwell, the president of the organization, who were both much applauded for their excellent speeches, John C. Freund, editor-in-chief of MUSI-

CAL AMERICA, gave the principal speech of the afternoon, in which the speaker, who brought a veritable fiery swing to his statements, achieved a triumphant success. Almost every sentence of his speech, which lasted about ten minutes, was followed by a furore of applause, and at the end Mr. Freund was the recipient of a spirited ovation. With forceful words he outlined the workings of the singing of the masses. The greatest and strongest music is the song of the people. The vocal expression is the soul of the people. With the rhythm of the folk music, the patriotic spirit must awaken, the American ideal must be expressed in music, the ideal which must not be permitted to favor one race or one religion. The Community Chorus expresses a protest against the curse of "National Principle," through which the nations have learned to hate one another even though at times only a river divides them, as, for example, the Rhine. "We have always tried either to be Englishmen or Germans or French or Italians, Russians, Spaniards or Scandinavians, and through this we have all forgotten that we are all human beings. And if we talk different languages and do not understand each other, we can at least all sing. Music shall bring us nearer to one another again, for singing is the universal language."



# WHAT SHALL WOMAN WEAR ON THE CONCERT STAGE?

Noted Artists Present Their Views on a Troublesome Problem—Ethel Leginska's Idea of Something Like a Uniform for Professional Appearances Fails of General Acceptance—Importance of Pretty Clothes Suited to the Wearer's Individuality Emphasized—Part the Color Scheme Plays—Flounces and Rosebuds for Schumann, Suggests Germaine Schnitzer; Silver and Black for Liszt; Dove Grey for Chopin—Imagine, Exclaims Miss Sutro, the Agony of a Brahms Program Done in Baby Pink



The Pictures: 1, Merle Alcock, Contralto (Photo by Campbell Studio); 2, Frieda Hempel, Metropolitan Opera Company (Photo (c) by Ira Hill); 3, Evelyn Starr, Violinist; 4, May Peterson, Metropolitan Opera Company (Photo (c) by Ira Hill); 5, Maud Powell, Violinist (Photo by Bangs); 6, Anna Case, Metropolitan Opera Company (Photo (c) by Mishkin); 7, Germaine Schnitzer, Pianist (Photo (c) by Ira Hill)

PARAPHRASING Barrie, one may sum up clothes from the feminine standpoint as "what every woman thinks." It is always the vital question of the hour; the one topic which never becomes passé, which never loses interest. Miss America vigorously waves the flag and then sticks it up on her sewing table—to serve for inspiration while she concocts a new "drummer boy" hat. Autumn means the season when we select party frocks and spring is the time for submerging one's mind in sport clothes.

But if raiment means so much to the feminine mind *en masse*, if it exacts so much in the way of time and thought and study—not to mention its financial side—think of what it means to the concert artist, to the woman whose per-

sonality is as important to the public mind as her art! She loves pretty clothes, certainly. But selecting, picking and choosing, deciding on shades and materials, eat up hours of precious time that she feels should be given to practice and study. Some of them rebel finally. Ethel Leginska's little black velvet suit and white lace collar and cuffs have become well known to all concertgoers. Miss Leginska believes her costume is ideal from the viewpoint of comfort, convenience and common sense. She advocates the adoption of some such "uniform" by all artists, something to suit their individual type, and then fashion may go merrily by with its fads and fripperies.

But what are the views of other women who have won fame on the concert stage? MUSICAL AMERICA decided to ask a group of famous singers, pianists and violinists what importance they attached

to the question of clothes. How do they achieve the harmonizing link between costume and program? What is the predominating thought in mind when they select a wardrobe for the season? How do they adjust costumes to all vagaries of concert stage backgrounds?

## Delights in Pretty Gowns

Questioned on her views, Frieda Hempel rather jumped at the opportunity with the delight of a big girl receiving a big box of spring finery.

"I love pretty clothes," Miss Hempel declared. "In fact, everything that is beautiful appeals to me very strongly. Opera has to be 'dressed' and concert singers must be, too. Personally, apart from the operatic and concert stage, I love to be 'all dressed up.' I do not say this in a spirit of vanity, nor have I any desire to attract attention to my costumes, but the wearing of beautiful

clothes affords me a certain pleasure.

"I approach the subject quite seriously, though. I do not believe that one's clothes should be so strikingly beautiful as to obtrude themselves upon the audience to the exclusion of the music the artist is about to present, but I have found it easier to sing to an audience that has been partly won over by one's appearance on entrance. Fitness is the great object to keep in mind, and simplicity of design and material, rather than a staggering display of bizarre lines and irritating colors. The whole subject may be considered one of good taste. I employ a dressmaker whose designs are famous on both sides of the Atlantic and find that foreign designs, worked out in America by American craftswomen, are the nearest approach to the ideal I can reach.

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# WHAT SHALL WOMAN WEAR ON THE CONCERT STAGE?

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"Please say for me that the artist who depends upon overalls, freak clothing and abnormalities of appearance for the purpose of keeping an audience interested gives me cold chills. Did you ever see even the worst paid chorus girl appear upon the stage in her practice suit? Then why should the artist appear before the public in her oldest studio rig and consider it clever or artistic? I love pretty things and this applies equally to gorgeous opera costumes, my nice concert gowns and my 'at home' clothes. I shall never be ashamed of being called feminine."

## Likes Grecian and Egyptian Modes

Anna Case is another operatic and concert star who takes a firm stand for pretty clothes. "One must work out the style which best suits the individual type," says Miss Case. "The woman who doesn't know should find a designer who will tell her what she should wear. For myself, I prefer gowns of the modified Grecian style or with the long, straight lines of the Egyptian costume. In the latter mode I find lines in perfect harmony with the concert artist's work; it is dignified and artistic, in perfect keeping with the simplicity that should characterize the appearance of an artist with serious work to perform."

In colors Miss Case prefers white. "A white satin, made very plainly, is ideal for most singers," she says, "and it lends itself beautifully to all backgrounds. I take off my hat to Leginska for her stand, because she has the courage of her convictions. If she is sure that her simple little black velvet is the right thing for her, she should wear it." Clothes are not the *bête noir* to the singer that they once were, Miss Case believes, because artists to-day are not so self-indulgent as in former times. "Women artists have taken up athletics; they swim and walk and ride and play tennis. Consequently, they retain their figures and do not have to present to their dressmaker the appalling problem of making a large woman appear slight and willowy. We have very few hot-house artists now."

## A Mere Man's Views

Maud Powell was still on tour, so the interviewer talked with Godfrey Turner, Mme. Powell's husband and manager.

"The dress suit is the solution of the situation, so far as the woman violinist is concerned," said Mr. Turner. "I have been trying for years to persuade Mme. Powell to adopt some modified form of the dress suit. No, I have not yet been successful. You see, gowns offer peculiar difficulties for the violinist. One side will be raised fully four inches from the floor through the action of the bowing arm, for example. That would render certain types of clothes ridiculous. And always the artist must have in mind that first impression which is made on an audience. If that is not good, all her art will avail nothing. I recall one especially fine accompanist who simply ruined her career through her penchant for wearing a hat with bobbing feathers. All her skill and artistry and sympathetic insight couldn't make way with the audience against the absurdity of those energetic feathers. The audience must be won by appeal to both eye and ear—and the eye is first in the field. If it is prejudiced, there is a handicap established which is most difficult to overcome."

Mme. Germaine Schnitzer is a pianist who rather takes exception to the "uniform" idea. "Elaborate clothes, such as spangled or very gaudy dresses, undoubtedly distract the attention of the audience," she says, "but it is also true that, were we to wear a uniform (by uniform I mean something of a freakish or manish dress), the attention of the audience would be equally distracted."

"However, before I discuss the ideal dress for concert I desire to impress the fact that I am strongly opposed to the idea of the mixed program which most artists of to-day have adopted. *Einheitlichkeit* is the German word for harmony or unison. It is one of the cardinal principles of my programs. In other words, when I have just played or listened to depth-stirring Beethoven I cannot jump to Debussy. I have always endeavored to retain the same atmosphere from beginning to end in my programs, and this same atmosphere should be still further emphasized in the dress worn by the artist—harmony of color and tone."

"I remember having played the romanticists—Schumann, Schubert, Chopin and Liszt—at five recitals in Europe. For each of these recitals I wore a gown which conveyed the spirit of the composer I was interpreting. I do not wish to imply that I was wearing a costume or masquerading—such behavior is out of keeping with the artist's dignity—but I wore a simple frock, artistically designed. When I appeared upon the podium the audience could at once grasp what my mental interpretation of Chopin or Liszt was."

"In interpreting Schumann one would wear a dainty silver gown, abundant in flounces and strewn with rosebuds. A dark, dove-grey, intermingled with flaming orange, would be of assistance in interpreting Chopin, and a sombre black, rhapsodically embroidered with silver, would be in harmony with Liszt's compositions. Much can be said on the harmony of the artist's dress with the program, but it should be remembered that simple, womanly clothes did not hinder Mme. Carreño or Mme. Bloomfield-Zeiser from achieving world-wide success. Too much money or time should not be spent on the wardrobe. Emphasis should preferably be placed on culture of the mind and heart and on the fingers rather than on the dress."

Frances Nash is another pianist who makes a plea for harmony of gown and program. "A uniform for the concert artist would be a tragedy," Miss Nash believes. "If the outer is an expression of the inner, why should not a beautiful gown be as acceptable as a beautiful tone? If we are going to make this wonderful country more musical, why not fix up the treatment so that it shall be as palatable as possible?" Miss Nash believes in adhering to light, delicate shades of color, finding this the surest method of avoiding background clashes. "I spend very little time on my clothes," she says, "for I have studied my own 'peculiar' style and know exactly what I can best wear. Leginska's costume is clever for her, but think what a lack of variety there would be if we all attempted something similar!"

## Singer's Problem Different

Merle Alcock, American contralto, believes that the problems of the singer differ widely from those of the instrumentalist. "The singer must have lighter clothing than the pianist, for example," she says, "on account of the demands made on her vocal organs. Such a uniform as Leginska wears would seriously hamper a vocal artist. I minimize the time I must devote to selecting clothes by having a dressmaker who thoroughly knows my style and preferences. Of course, I plan my gowns to harmonize with my programs. One wears an entirely different sort of gown for a concert program from the one suitable for singing in oratorio. Good taste will lead the singer to submerge her personality sufficiently and yet have the pleasing appearance which counts greatly with one's audiences."

Evelyn Starr, the young Canadian violinist, believes that the usual concert garb is neither pretty nor suitable. "We are going to do work, serious work," she says. "Then why attempt it in party frocks? I wear low-heeled shoes when appearing in recital. One cannot get a 'grip on the floor,' if I may put it that way, by any other method. Can you imagine one of the men violinists playing a difficult concerto in high heels? No. Well, then why should a woman attempt it? Yet when one is presenting serious music and wearing the clothes that will aid most—or, rather, hinder least—it is discouraging to find the critics devoting more space to the fact that one did wear low heels than to the program presented. I love pretty clothes as much as any other girl, but I think the place to wear them is not at one's work. It holds good with other professions; why not on the concert stage?"

## Importance of Color Scheme

"Yes, I consider the question of clothes most important," said Helen Stanley, who, by the way, is known as one of the best gowned women of the concert stage. "The audience is entitled to the best that one can give. That being true, the ensemble should be as nearly perfect as one can make it. The most insignificant instrument in the orchestra must be perfectly attuned. Then why should not every detail of one's toilette be equally perfect, and as pleasing to the eye as the voice is to the ear? I cannot understand the attitude of the person

who is satisfied to let the perfection of her art atone for bad taste in selecting colors. The artist who fails to delight the eye is quite as guilty as the one who does not please the ear, and here I speak of the extremists, also the ones who follow fashion to the ridiculous lengths. Beautiful lines and good color schemes are as essential to the concert artist as fine tone."

The Misses Sutro are among the women pianists who are always beautifully gowned. "Thank heaven, two pianists have come to London who know how to dress!" was the exclamation of Alma-Tadema, on seeing them for the first time. The same French artist has designed their gowns since their first public appearance and, as Miss Sutro is tall and slender while her sister is petite, her skill is shown in the fact that this difference is scarcely noticeable.

"Present-day fashions are not at all suitable for the concert platform," Miss Sutro declares, "and many artists overlook the importance of their personal appearance. It would not be offensive to the imagination to hear *Agatha's* aria sung in a short skirt—provided it was not too much of the ballet type—but Wagner's big, dramatic arias sung in such costume would verge on the grotesque. Not only should the style of gown be very seriously considered, but color is of the most vital importance. Imagine the agony of a Schumann program given in glaring green, or a Brahms done in baby pink! No matter how perfect the performance or how beautiful the woman, the effect would be jarring and discordant."

## Foolish to Kow-tow to Fashion

"On or off the stage women are very

foolish to follow fashion blindly. Not all women possess the versatility to wear any and all styles. The French woman possesses it to a greater degree than the woman of any other nationality, but even she will not attempt to follow fashion blindly; she cultivates individuality; in other words, instead of following fashion, she makes fashion follow her."

"We need many reforms, and is not dress one of the most important? What a wonderful thing would be a national costume, not drawn upon too rigid lines, and of sufficient scope to be adaptable to different types and ages and allowing a variety of color for the same purpose! It might even be made the base from which other much needed reforms would arise."

May Peterson, the latest American singer to join the Metropolitan Opera forces, also has decided views on the importance of "dressing up" concert work. "If the audience is entitled to the best of one's vocal gifts, why is it not equally entitled to the best appearance one can present?" queries Miss Peterson. "I think the pianist might essay a uniform-like garb, but it would never do for the singer; she must realize always the importance of her personal appearance, the necessity for looking her best. Of course, one must consider the programs in relation to dress. I consider décolleté bad taste when one is singing oratorio, for example. In fact, extreme décolleté is always in bad taste for the concert artist, who should make her appeal to the aesthetic sense—to the finer, higher emotions. A gown of light color, preferably white, that does not follow the fashion so much as it does the individuality of the wearer, is to me the ideal garb for the serious-minded artist."

## JEWISH MUSIC STIRS 6000 IN HIPPODROME

### Cantor Rosenblatt Revealed As Gifted Tenor and Composer—Choir Thrills Throng

Israel's music finds a powerful interpreter in Cantor Josef Rosenblatt; what Ernest Bloch has accomplished in the symphonic glorification of Hebrew tradition, Rosenblatt, this unique composer of the Temple, may achieve in spreading abroad the propaganda of his ancient art and belief. Six thousand persons heard Cantor Rosenblatt, and the Temple Ohab Zedek Congregation choir of forty, directed by H. Wohl, in the New York Hippodrome on Sunday night, May 6. Some of us, it must be confessed, had some misgivings as to the interest-sustaining qualities of a full Jewish liturgical program. Three hours later we left the Hippodrome converted, firm in the opinion that this organization is as unique and distinctive in its specialty as, say, the Society of Ancient Instruments. Its performance is the essence of refinement in this field; Cantor Rosenblatt is quite deserving of the advance reports which have filtered into music circles.

The program was so meager in its notes that we must guess whether the Wohl credited with *Min Hamear* ("In Distress I Called Upon the Lord") and the *Yaale* ("Let Our Prayers Ascend") is the director of this solemn-garbed chorus.

Mr. Rosenblatt was represented by five of his compositions, including his best-known "Prayer for the Dead," sung with the choir, the audience standing. Little was downright depressing, even the Prayer; the welling emotionalism, the fascination of the Oriental arabesque rather neutralize the grimness of the mood. No one can deny the elementary appeal of the service; in its directness and richness of color it is in some aspects as powerful as the Mass.

To one accustomed to associate the liturgy of the Tabernacle with a certain ruggedness and a lachrymose monotony this program came as a distinct surprise. The lamentation of an oppressed race, the outpouring of the Oriental soul, we learned, could be voiced with a certain grandeur of restraint, with even a flavor of romantic suavity, and yet re-

tain its startling personality. The Cantor's compositions lack no essential of musicianship—melodic richness as far as practical, variety—superb part-writing. The only objection to the program as a whole was its extreme length, but the blame for this goes partly to the eminent speakers and the raising of a quarter of million dollars for the Jewish Relief Fund.

Cantor Rosenblatt's voice is exceptionally sympathetic, flexible as any other coloratura artist's, as it needs to be to revel in the endless ornamentation of his works. It may be observed that his score neglects no opportunity for cadenzas and florid passages to exhibit his striking effects in falsetto and *mezzo-voce*. Mr. Rosenblatt is plainly a product of the *bel canto* school (is there really such a system?), and differs in quality only when he chooses to use the emotional gulp or catch—familiar to us as the "Caruso sob."

The audience was positively uproarious in its approval. The boys and men of the choir sang precisely, always in tune and obedient to Director Wohl.

Sascha Jacobinoff, the young violinist, proved that he is rapidly climbing to a top place among the virtuosi, with three offerings, Bruch's "Kol Nidre" adaptation, Reger's "Wiegenlied" and the Sarasate "Zigeunerweisen," and a Hebrew air as encore. Mr. Jacobinoff was tastefully accompanied by Josef Adler, pianist. Sidney A. Baldwin, the organist, was also cordially greeted.

Cantor Rosenblatt and the entire choir, it is announced, will at once begin a "propaganda tour" of the country.

A. H.

## Frederick Jacobi Weds Pianist

Frederick Jacobi, assistant conductor of the Metropolitan Opera Company, was married on Sunday, April 29, to Irene Emma Schwarcz, a gifted pianist.

The Criterion Male Quartet gave a concert on May 1 at the High School, White Plains, N. Y., in the free course under the auspices of the Board of Education. Its work in quartets and solo numbers was excellent.

## TO SUBLET

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# NEWARK FESTIVAL TRIUMPHS DESPITE OBSTACLES

Plan of Association to Score a "Coupe" by Introducing Amelita Galli-Curci to Vicinity of New York Is Frustrated by Illness of Famous Diva—Lucy Gates the Heroine of the Festival When She Wins Ovation Upon Her Appearance in Italian Prima Donna's Stead—John McCormack Delights Largest Crowd of Series and Ysaye Is Star of Final Concert—Chorus Shows Further Artistic Advance



Photo © Delmas Photo Co., Newark, N. J.

Members of the Newark Festival Chorus. In the Aisle, Near the Front, Is C. Mortimer Wiske, the Conductor, and at His Right, Mrs. Wiske, the Accompanist

[From a Staff Correspondent]

NEWARK, N. J., May 3.—With the presentation of its most important choral offering, Bruch's "Fair Ellen," the third Newark festival closed to-night in the First Regiment Armory with a record of success to the credit of its projectors, despite obstacles unusually perplexing. Eugen Ysaye was the star to-night—the third in a list that was to have also included John McCormack and Amelita Galli-Curci. McCormack appeared as scheduled on Tuesday evening and won his customary ovation, but Mme. Galli-Curci's illness removed her from Wednesday night's program—and thereby hangs the tale of perplexity referred to above.

More than the usual gala night of a festival was the "Galli-Curci Night" of Wednesday as planned, for it meant the first appearance near New York of this diva who has won American fame in one season, but who is being withheld from the metropolis by Campanini as a *pièce de résistance* of his season at the Lexington Theater next fall. Consequently, the coloratura's impending appearance at Newark excited interest far beyond that festival's regular clientèle, and the ticket sale for Wednesday night attracted scores of purchasers from New York who ordinarily would have thought it madness to commute to a suburb for a musical event.

Now, enter the villain of the story, in the shape of a bad cold which had attached itself to Galli-Curci at her Kansas City recital of the preceding week when the doors of the hall were opened during her final encore. As a result the prima donna was forced to cancel her Boston recital for April 29, and to refund some \$4,800 paid in for seats. Returning to New York the singer consulted Dr. Holbrook Curtis and on the day preceding the concert he advised her that she would be running a very grave risk if she at-

tempted to sing on the following evening. The Newark management were informed of her condition.

Considerable criticism was heard against those in practical charge of the festival on the score of their tardiness in informing the public that Galli-Curci would not appear as scheduled. When one of the musical director's staff was interrogated concerning this by the MUSICAL AMERICA representative he made the statement that Mme. Galli-Curci's managers had not definitely informed the festival management until noon on Wednesday that she would be unable to sing that night.

## Mr. Wagner's Statement

When Charles L. Wagner, Mme. Galli-Curci's manager, was questioned by MUSICAL AMERICA on this point, he made this statement: "I notified the festival management on Tuesday evening that Mme. Galli-Curci would be unable, on account of illness, to sing on the following evening. They then asked if I could not hold out some hope that Mme. Galli-Curci would be able to appear. I told them that they could use their own discretion about hoping, but informed them that I had already cancelled Mme. Galli-Curci's engagement to sing in the Ann Arbor festival on the following Friday evening."

Persons in New York who had bought tickets for the Galli-Curci concert especially expressed their annoyance on the ground that they had not been informed sooner that the diva would not appear. They pointed out that, with all due admiration for the splendid substitution in Galli-Curci's stead made on the Wednesday program—as shall be recorded later—they would not have taken the trouble to go to Newark except for the purpose of hearing this new and sensationally successful singer. Some New Yorkers who telephoned to the festival offices on Wednesday morning were told that Mme. Galli-Curci would sing that evening. The sale of seats for Galli-Curci was continued until 1 p. m. on Wednesday. Two of the New York evening papers of Wednesday, the *Globe* and *Telegram*, ran announcements that Galli-Curci would be unable

to sing in Newark that night, the information having been given them by one of Mr. Wagner's managerial associates.

## Pilgrimage to New York

That many New Yorkers were attracted to the Wednesday concert was evident from the crowd that went out on the tube train with us that evening (we even noticed one of the leaders of the Metropolitan Opera clique, resplendent in evening clothes and silk "topper"). From the conversation of several of them we learned that they were still unaware that Galli-Curci was not to appear.

When the festival patrons reached the Armory they found printed slips on every chair to the effect that Mme. Galli-Curci was too ill to sing and that in her stead Lucy Gates and Giuseppe De Luca would be heard. There was no confusion over the change in the bill, for any who wished to have their money refunded were quickly accommodated at the box-office in this respect.

Quite apart from the discussion connected with Mme. Galli-Curci's non-appearance in Newark, the festival management are to be commended for their good judgment in the selection of the artists who sang in the soprano's place. Although the disappointment of the audience at not hearing Galli-Curci was naturally keen, so innately artistic were the performances of Lucy Gates and Giuseppe De Luca and so complete their success that the feeling at the closing of the concert was one of general satisfaction.

## Ovation to Lucy Gates

There was no moment in the entire festival that was accompanied with more enthusiasm (in fact, none with quite as much) than the conclusion of Miss Gates's second encore following her aria in the second part. The number was Eckert's Swiss Echo Song, and Miss Gates had played her own accompaniment for it. After she had arisen to her feet, the better to sing the florid semi-final phrases, unaccompanied, and had seated herself again to give the brilliant ending with piano support, the tumult broke loose—a roar of hand-clapping and some

cheers—the most unbridled enthusiasm of the three concerts. Again Miss Gates was recalled to the platform—and again. Her first encore, the "Cuckoo Clock" song of Grant-Schaefer, archly delivered, had followed the "Bell Song" from "Lakmé," which the American soprano sang with all the *fioriture* brilliancy and purity of style that are to be expected from this richly endowed singer. In the first part Miss Gates thrilled the listeners with the dazzling pyrotechnics of her Mad Scene from "Lucia," following which she added Thayer's "My Lullaby."

The unequivocal success with which Miss Gates met the demands laid upon her in this emergency is gratifying to those who have contended that, given a fair chance, our worthy American artists would prove to be the equals of the foreigners. Miss Gates's triumph with the audience brought an immediate practical result in that the Newark management testified in a telegram to the Ann Arbor directorate that Miss Gates had "made good" in Mme. Galli-Curci's place. Thereupon the American singer was engaged by wire to appear once more in Galli-Curci's stead, at the Ann Arbor Festival.

Mr. De Luca also won the admiration of the Newark audience by his supremely polished singing. Following the "Largo al factotum" aria, sung with all the fluency that he gives to it at the Metropolitan and a trifle more tone now and then (to fill the huge hall), he added the Serenade from Lalo's "Roi d'Ys," done with facile ease. Later the "Toreador Song," sung with great gusto, was supplemented by an added "Canta il mare," by de Lera. In their songs with piano both noted artists were aided ably by Sidney A. Baldwin, the versatile accompanist-general of the festival.

## The Choral Work

The choral performances of this evening, under the careful direction of C. Mortimer Wiske, excellent efforts though they were, did not equal the fine work done in the first and third concerts.

[Continued on page 6]



# NEWARK FESTIVAL TRIUMPHS DESPITE OBSTACLES

[Continued from page 5]

There were blemishes in the matter of precision and intonation to be noted in the Scene and Prayer from "Cavalleria," the Kirmesse scene from "Faust" and the fourth-act march and chorus of "Carmen."

Mrs. Margaret Davies Stanley represented the chorus ably as a soloist in the "Cavalleria" Prayer, and another member, Mrs. George J. Kirwan, sang *Marguerite's* music pleasingly in the "Faust" scene. The other soloists of the quartet in the Gounod excerpt were Mabel Addison, contralto; Charles Troxell, tenor, and Andrea Sarto, bass-baritone, the latter's authoritative style being a marked feature of the ensemble. Mr. Sarto also exhibited his resonant voice and forceful declamation in a "Euryanthe" aria.

The Armory's capacity of 10,000 was virtually exhausted by the crowd that heard John McCormack at the opening concert of Tuesday. The famous tenor's contributions to the program comprised an entire McCormack recital, save for the absence of a group of translated *lieder*. For his classic aria the singer gave Mozart's "Per pietà non ricredete," delivered with his instinctive sympathy for this pure *bel canto* type of song. Of the Irish folk songs the "Norah O'Neale" was sung in an especially lovely manner, the enunciation being so clear that not a word was lost at the farthest end of the hall. In the modern group the list of composers included one hailing from the neighboring community of Jersey City, James P. Dunn, whose striking "Bitterness of Love" was interpreted eloquently by the tenor. "Your Eyes," by McCormack's gifted accompanist, Edwin Schneider, also found a place in the group. Four encores were exacted of the singer, who was rewarded with his customary ovation. The tenor's rare art made the program the most consistently delightful of the three.

Donald McBeath pleased the audience with his warm tone in his violin solos, although the size of this auditorium is a handicap to the player who has not a broad style and emotional fire in his playing.

In this Tuesday program the chorus under C. Mortimer Wiske registered its finest achievement of the festival in Dudley Buck's "Hymn to Music," sung *a cappella*. Great sonority, incisive attack and thrilling fervor marked the presentation of this work. The "Hallelujah" Chorus of Beethoven from his "Mount of Olives" was also given with gripping effect, and the "Anvil Chorus" from "Trovatore" rang out with a mass of tone that would have delighted Verdi, could he have heard it.

The choral singing on this and Thursday's program indicated that Mr. Wiske had been successful in raising the standard of the chorus's work, a result toward which Mr. Wiske has been striving during the three years of the festival's existence—by means of a gradual "weeding out" process. In all that appertains to the producing of powerful dynamic results, the Newark chorus exhibits virtues of which the city may be proud. Of course, with such a large chorus—750 singers in all—it is somewhat a case of being unable to eat your musical cake and have it. That is, in gaining these big mass effects you are liable to be compelled to sacrifice some delicacy of nuance. It is along this line of greater finesse in shadings that Mr. Wiske has an opportunity for still further improvement with his choristers. In addition, there is room for a bettering of the quality of tone, which in a body of this size is liable to be less refined than in a small chorus (the contrast is like that of the painter who deals in big slashing effects and the miniaturist whose art demands attention to the most minute details). Once in a while the tone of the Newark chorus made us think of that of a sublimated gospel choir, and it is to the difficult task of achieving consistently a refinement of tonal quality that Director Wiske should bend considerable of his future energies.

## Splendid "A Cappella" Work

On the final night the work of Mr. Wiske's singers once more commanded admiration, particularly in the unaccompanied singing (revealed in Leslie's "How Sweet the Moonlight Sleeps"), in which this chorus seems particularly to excel. The part-song was redemanded, and on the repetition Mr. Wiske did not give his choristers the key, but let them take up the pitch as they had maintained it. Most of all the choral offerings we enjoyed the Three Pictures from Rubin-

stein's Biblical opera, "The Tower of Babel." The quality of tone was refreshingly mellow as the tenors and sopranos united to sing in unison the colorful Chorus of the Sons of Shem, and the basses and altos joined likewise in the Chorus of the Sons of Ham. Then all merged inspiringly in the picture of Japhet's descendants.



Some of the Officials of the Festival Association: No. 1, Uzal H. McCarter, First Vice-president (Photo Copyright, Koenig); No. 2, Wallace M. Scudder, President; No. 3, Charles Grant Shaffer, Member of Executive Committee

It was unfortunate that the opening of doors for the exit of spectators near the end of this concert so chilled the atmosphere in the armory that only a third or so of the auditors remained until the chorus had concluded the final, "Fair Ellen." Unfortunate, because those who left early missed a performance of the cantata which was much to the credit of Mr. Wiske and his chorus. The soprano part was sung by Margaret Hamill with a volume of tone that carried well, and the voice of Stetson Humphrey was equal to the demands which the baritone part makes upon the upper register.

This final program was dominated by the great art of Eugen Ysaye, who was its star. Although a few slips now and then showed the waning of his powers, he was still revealed as a monarch of the violin, whether in the Vivaldi G Minor Concerto, played nobly with Sidney A. Baldwin at the organ, or in his solo group, which included his own "L'ointain Passe," given with poignant tenderness. In the solo pieces Maurice Dambois supplied exemplary accompaniments.

Hazel Moore, coloratura soprano, was prevented by nervousness from doing her best in Proch's Air and Variations, but she gave a better account of herself in "Una voce poco fa," after which she was recalled several times. She added La

Forge's "To a Messenger" after the Proch number. Stetson Humphrey, baritone, won applause with the "Evening Star" aria, and gave "The Two Grenadiers" as an extra.

Carlos Hasselbrink was the concertmaster of the orchestra that provided the instrumental support for the festival.

The officers who have conducted the affairs of the Festival Association this year are Wallace M. Scudder, president; Uzal H. McCarter, first vice-president; Franklin Conklin, Jr., second vice-president; Alfred L. Dennis, treasurer; Thornton W. Allen, secretary. The financial supervision of the festival has been in the hands of the Executive Committee, of which the able chairman is Spaulding Frazer and the other members Mr. Conklin and Charles Grant Shaffer. The board of directors comprised the following:

Frederick Frelinghuysen, C. W. Feigenspan, William T. Carter, Jr., Edwin S. Prieth, Louis Bamberger, Spaulding Frazer, Charles Grant Shaffer, George D. Smith, J. Henry Bacheller, George J. Kirwan, G. Wisner Thorne, Austen Colgate, Frank C. Mindnich.

In musical matters connected with the festival the director had the co-operation of an advisory board, with Louise Westwood as chairman, Paul Petri as vice-chairman and A. K. Towers as secretary. The officers and committees of the festival chorus have been the following:

Sidney A. Baldwin, chorus master; Mrs. C. M. Wiske, accompanist; George J. Kirwan, chairman; William T. Carter, vice-chairman; William R. Tuson, vice-chairman; M. Barbara Younel, secretary; Edmund M. Courter, treasurer; Madeline Kraft, librarian; Helen Elchhorn, librarian; music committee—Charles Grant Shaffer, F. S. Rogers, Mrs. George J. Kirwan, Archibald Towers, Sidney A. Baldwin, Louise Westwood; entertainment committee—Mrs. B. W. Adams, Harry M. Biggin, Suzanne Pell Bowen; reception committee—Mrs. J. Albert Riker, Mrs. Dora Becker Shaffer, Louis K. Gibson, Nettie Conger, Louis P. Teller, Florence L. Haines, William M. Young.

## Festival Flashes

While the military touch is attached to everything nowadays, this festival was particularly animated by patriotism,

## GRAVEURE'S RECITAL AIDS BELGIAN WORK

### Baritone Again Reveals Mastery of Vocal Art in Splendid Program

With the Belgian flag hung below our own on the Aeolian Hall stage, and with the Belgians' national anthem, the "Brabançonne," sung together with "America" as a prelude, the recital of Louis Graveure on May 5 was given for the purpose of aiding the relief work in Belgium. It not only served a noble cause, but provided concert fare of the best sort for New Yorkers in the musically barren days of May.

Mr. Graveure's notable performance confirmed the present writer's belief that this singer is foremost among the baritones that we have the privilege of hearing in America to-day—whether in opera or concert. Besides the luscious beauty of his voice, we delighted anew in his clear diction, his consummate finesse in interpretation, his ample reserve store of emotional warmth and the variety of his style. The audience gave testimony of equal delight by re-demanding six of the songs and calling for several encores between the groups and three at the close, among them his favorite "Tommy Lad" and the "Pagliacci" Prologue.

The songs repeated were the Hungarian folk-song, "Roses in the Garden," the old English "Summer Is a-Coming In," Saint-Saëns' infectious "Petite Main," "The Little Bird" by Bainbridge Crist and two Bohemian songs, "The Lover's Quarrel" and "To the Garden Annie Went," which formed part of a charming group of four arranged by Dr. Vincent Pisek, pastor of the Jan Huss Church, which gave its delightful musical "Night with the Czechs" in Aeolian Hall last season.

There were other numbers which in the revelation of Mr. Graveure's art were even more worth while, such as the Hungarian "Shepherd, See Thy Horse's Flowing Mane," and the old English "Flow Thou Regal Purple Stream," both of which were delivered with the clarion tone and stirring vigor characteristic of

being held in a regimental armory. Guards paced up and down before the doors as if something more deadly than music were being promulgated within the hall. Khaki-clad soldiers filled the impromptu bleachers at the rear of the hall.

At the close of the second concert a well-intended demonstration was marred when, as Conductor Wiske started directing the chorus and audience in "The Star-Spangled Banner," the regiment's band started blaring as it accompanied the color bearers in a procession to the front of the hall and back. The result was a study in cacophony, and a severe tax upon Mr. Wiske in keeping the singing intact above the uproar.

The effect was happily contrived on the following evening when the band and colors were marched to the edge of the platform after intermission and all present united in a performance of the National Anthem that really thrilled.

On the way back to the "tube" on the second night we heard a trolley car conductor talking to one of his fellows about Lucy Gates. Said he: "They had some singer out at the Armory to-night! You know how high I can blow my horn? Well, she can go a note higher."

## Post-Festival Hospitality

We enjoyed some post-festival hospitality with Mr. and Mrs. Wiske and others interested in the festival at a supper party following the final concert. Incidentally, the occasion showed that Mrs. George J. Kirwan, a pleasing soprano soloist of the festival, does not monopolize the artistic ability of her household, for Mr. Kirwan proved that as a raconteur he is a real virtuoso—with an inexhaustible repertoire of stories and fine technique and gusto in the telling of them.

A slip was inserted in the festival programs bearing the heading, "Music and Musical Information at the Library," and urging the patrons to familiarize themselves further with the music and musicians heard at the festival through study at the city's Free Public Library.

KENNETH S. CLARK.

this baritone's more brilliant style. Another admirable achievement was his singing of Duparc's somber, powerful "Les Vagues et la Cloche."

Frank Bibb won respect not only as accompanist but as composer of "A Rondel of Spring," the accompaniment of which requires virtuoso skill in its performance. K. S. C.

## Addresses Stir Patriotism at Annual Banquet of Brooklyn Apollo Club

One of the most exhilarating events in Brooklyn's music season is the annual banquet of the Apollo Club, which this year occurred on April 30 at the Hotel Bossert. Several hundred members and guests were in attendance. Patriotic sentiment was stirred by the admirable addresses of the Rev. Dr. S. Parkes Cadman, Borough President Lewis H. Pounds, Commodore J. Stuart Blackton and the Rev. John L. Belford. The chairman of the active members, Donald A. Turner, presided, and under the direction of Dr. John Hyatt Brewer the club repeated several of the numbers sung at the last concert. Solos from Albert R. Leonard, baritone, and W. H. Gleim, tenor, were welcomed, and the Corinthian Quartet added two numbers. G. C. T.

## Program of Adolph Foerster's Music Heard in Connellsville, Pa.

At the fifth concert of the Tuesday Music Club at Carnegie Library Hall, Connellsville, Pa., the program was devoted to compositions by Adolph M. Foerster of Pittsburgh. Mildred Miller, Gladys Humbert and Mrs. Robert Morton, sopranos; William Brooks and Robert Werner, tenors; Mrs. Harry Williams and Pearl Keck, pianists, presented the works. His Serenade, Op. 61, was performed by Earl Russell, violinist; Howard Taylor, cellist, and Jessie Rhodes, pianist. Mr. Foerster provided the piano accompaniments for the singers, and Mrs. James Rappaport read a paper on his work.

One of the passengers on board the French liner Rochambeau that reached its French port in safety after an encounter with a German submarine was Comte Eugène D'Harcourt, the conductor, under whose bâton the Gounod oratorio, "Mors et Vita," was given recently at the Metropolitan Opera House.





Dear MUSICAL AMERICA:

The daily press all over the country, and more particularly in New York, is making violent protest against the proposed censorship bill, now before Congress. This bill is designed to prevent the publication of matter which might give information to the enemy, as we are now at war with the Teuton nations, though most people have not even begun to realize the fact.

One of the main objections to the bill is that it would give a number of minor officials almost drastic power, which many of them might be inclined, from various reasons, to use without sufficient cause and perhaps without sufficient intelligence. Another objection to the bill is that the censorship has not worked very well in England, for the reason that the concealment of the truth led the English people for a long time to underrate the issue in which they had become involved.

The matter has interest for your readers for the reason that while the press is claiming that its freedom, as guaranteed by the Constitution, is liable to be abridged, it does not seem to have occurred to anyone to discuss the fact that a large portion of the press exercises a censorship of its own, which, in many ways, is quite as dangerous to the liberty of the citizens and just as much calculated to stifle free speech as anything that the proposed censorship bill can bring about.

So far as the New York daily papers are concerned, both morning and evening, they are, naturally, conducted on certain definite lines or policies—political, industrial, commercial, social—but they are also guided by certain policies with regard to individuals. In some cases the policies toward individuals, being based upon personal or political antagonisms, and therefore more or less unjust, have gone so far as to create a situation which, in my opinion, deserves to be exploited.

So far as the general policies of the press are concerned, they are not as extreme as they used to be in former times, when the Republican and Democratic parties were more antagonistic than they are to-day, and independence in politics was rarely known and scarcely recognized. To-day the violent party organ is almost a thing of the past. Republican papers naturally tend to print only that which favorably reflects upon their party and its policies, while the Democratic papers do the same. As to whether this leads to giving their readers an intelligent idea of the situation politically is doubtful.

However, the issue I desire particularly to discuss is where the policies of certain papers affect individuals, as well as organizations, in the musical field.

As we know, we have had an instance of this in the recent attacks on the New York Philharmonic and its conductor, Josef Stransky, made by the New York Times, or rather by its musical critic, Mr. Richard Aldrich, supported by certain of his friends and associates. Here the objection lay not in the presumption that the New York Philharmonic and its conductor are above criticism, or are not open to criticism, but in the manner in which the criticism was made, its character and particularly the time chosen, the general impression being that the criticism was made not so much on the merits, as in the interest of another rival organization. Fancy a great

paper like the Times having "a policy" toward the Philharmonic or toward its conductor, Josef Stransky, or toward Mr. Villard of the New York Evening Post. Verily! it is to laugh!

As a whole, however, our daily papers are conducted not merely with great enterprise, but with commendable fairness. It is only when certain particular individuals or organizations are affected that they lay themselves open to criticism.

The New York Herald and the New York World are, as a rule, eminently fair. With regard to the World, one may be sure that if any individual is affected by criticism that might be considered unjust, or by the publication of matter which is not founded on fact, immediate reparation would be made in the columns of the World. Indeed, I believe that there is a special organization in the New York World office whose purpose is to investigate, on the merits, all complaints and to make ample reparation wherever it is shown that such is warranted. The Herald, too, has for many years past been very fair in this regard. Write a letter to the Herald and if it has a basis of justice it will pretty surely be printed. In this connection a good word should certainly be said for the New-Yorker Staats-Zeitung. Disagree with its political policies if you will, but in its attitude to individuals it has always been fair, while its musical and dramatic departments have been notably clean and able.

When we take up the other morning papers we come upon a situation which is peculiar to New York, namely, that during the course of years the principal musical critics have become so identified with the paper for which they write, by reason of their ability, their conscientiousness and their long years of service, that they have established what might be called a "kingdom within a kingdom," so that they have almost absolute sway in their department. The result does not always work out for the best interests of the paper, nor for the best interests of the musical community.

Let me take the New York Tribune as an instance: Here, in the musical department, H. E. Krehbiel reigns supreme. Everything relating to the department is referred to him. While it would be unjust to deny that Mr. Krehbiel holds a prominent position, won by years of service, good work, yet through these years of strenuous effort he has, as is natural in human affairs, evolved certain prejudices, certain animosities. The result is that when any luckless individual who happens to come within the pale of Mr. Krehbiel's prejudice, or has incurred his animosity, does anything he will receive scant notice in the musical columns of the Tribune; or should the animosity against him be particularly bitter, his name will never appear in the columns of the Tribune at all, if Mr. Krehbiel can help it. Let me be specific. Edgar Stillman-Kelley, the eminent composer, has stated that he holds in his possession a letter written by Mr. Krehbiel in which Mr. Krehbiel informs him, with delicious frankness, that he (Krehbiel) will attack any composition Mr. Kelley may write and produce.

A few weeks ago Mr. Krehbiel referred to the efforts of the Community Chorus as "a vulgar prostitution." Now the Community Chorus idea is sweeping the country. How can Mr. Krehbiel be just to a great popular movement when he damns it in advance?

We have here a condition of what might be called "personal censorship," carried to the last extreme. Such a situation is incompatible, in my opinion, with the best interests of the Tribune, which in the last few years has, under the stimulus of its present management, emerged from the old rut and grown to be one of the most important and influential papers that we have. Incidentally, it has rendered a tremendous service to the community by its exposure of fake and fraudulent advertising. Now, with Mr. Krehbiel running the musical department, more or less his own way, expressing purely personal opinions, animosities, prejudices, even admitting the value of his services, even admitting his wide experience, we see how, at times, his autocratic attitude must be injurious to the Tribune and offset much of the good he does and the prestige he has given the Tribune.

Much the same condition of affairs prevails to-day with the New York Times, a paper of tremendous influence, of very large circulation, conducted with conspicuous ability and fairness; on the whole, a paper which shows a scrupulous anxiety to give, as it says, "All the news that's fit to print," but yet is hampered in the same way as the Tribune and even misrepresented occasionally through the unique position accorded its musical critic, Mr. Richard Aldrich, whose abil-

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 74



Riccardo Stracciari, Eminent Italian Operatic Baritone, Remembered as a Metropolitan Artist of Some Ten Years Ago. He Has Returned to America After Triumphs in Havana

ity I would not question for a moment; nor would I question his general intent to be fair. Mr. Aldrich, in the course of years, has, like Mr. Krehbiel, accumulated certain animosities, antipathies, prejudices. Let any individual go counter to any of these animosities or prejudices of Mr. Aldrich and very promptly that person would be tabooed; so that the only likelihood of his getting into the columns of the Times would be when he did something that might subject him to adverse comment. Quite recently in Mr. Aldrich's department the suppression even in news matter of importance that appeared in the Times of the names of individuals who had incurred his displeasure caused the honesty of the Times to be questioned, its dignity to be lowered.

Possibly the gentlemen who conduct the Times might object and insist that this is impossible, as all such matters are regulated by the editorial council, which sits daily in solemn conclave under a full length portrait of Kaiser Wilhelm, in full regalia, and is so rigidly conducted that at the slightest suspicion of any member of the council or staff having a personal axe to grind the matter would be "scrapped" or "canned" and that this would apply just as well to Mr. Ochs, the proprietor; to Mr. R. C. Miller, the editor-in-chief, as to the city editor or to the youngest reporter.

Granted! But this has not applied to Mr. Aldrich, the musical critic, who is admittedly independent within his particular sphere, besides being independent personally, for it is said that he married a very wealthy woman.

Another of the musical magnates is our friend, Henderson, of the New York Sun, who, however, may be acquitted of having personal prejudices. His peculiarities run more in the direction of reviewing musical events from a certain limited standpoint. However, his ability is unquestioned, and his long service as

a man and writer of character and large experience is so well known as not to admit of any discussion. If Mr. Henderson errs it is that he at times, like his coadjutors, Messrs. Aldrich and Krehbiel, is inclined to be over-conservative and not realize that there is a country outside New York, as well as an intelligent population outside New York, and that New York itself has grown and changed largely, even within the last few years.

It is certainly almost amusing to realize that the paper which is to-day shouting most loudly for the freedom of the press is the paper which, with its morning and evening editions controlling a mighty circulation, is most conspicuous for playing favorites and exercising its animosities; though whether these favoritisms and animosities are part of Mr. Hearst's own policies is doubtful. I consider Mr. Hearst a very broad-minded and able man. It is far more likely that some of his assistants in the editorial and news departments are the really responsible parties. One reason for thinking this is that there is scarcely an edition of the New York American and the Evening Journal where you will not find certain persons, often of mediocre character, boomed, while others, of far greater prominence, are generally ignored. It is said that before a reporter on these papers can write anything he must inquire as to the paper's policy toward the persons or matters affected.

This might work out were it not for the fact that most intelligent people take more than one paper. Thus, if they see certain events or certain persons favorably considered in other New York papers, but ignored by the New York American or the Evening Journal, they naturally jump at the conclusion that there must be personal reasons for such an attitude.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

This is all the more unfortunate for the reason that Mr. Hearst's entry into the journalistic field did much to wake it up, take it out of a rut, as Mr. Pulitzer had done, perhaps with more dignity, before him. At the same time, no matter how much the Hearst papers may be open to criticism, we have to admit, frankly, that they have taken up great questions of public interest, which had been almost wholly ignored before they came into the field. In this regard, too, we must give the *World* a great deal of credit.

The great foreign daily is unquestionably the *Staats-Zeitung*, which has always been conspicuous for the ability and fairness with which its dramatic and especially its musical department have been conducted. Maurice Halpern, its musical critic for years, has won a national reputation.

With regard to the evening papers the situation is somewhat similar, though in a milder degree. The position of the veteran critic on the *Evening Post*, Mr. Henry T. Finck, is analogous to that of Mr. Henderson on the *Sun*. Being supreme in his department, Mr. Finck has had ample opportunity to exploit his views on every phase of our musical life. On the whole, his articles are informing, interesting and eminently fair. At times he seems inclined to play certain favorites; these include Richard Wagner, Maurice Renaud and Geraldine Farrar. He is also inclined to omit references to musical matters which others think deserve recognition. But whatever criticism has been hurled at him has been naturally considered to be more than offset by his conscientious life-long work on the *Post*.

As a demonstration of the position occupied by Mr. Finck—and this will apply to the other leading critics—let me say that not long ago Mr. Otto H. Kahn, on behalf of the Metropolitan, made a direct demand upon Mr. Villard that Mr. Finck should be removed from his position. Mr. Villard, who, by the bye, is an idealist whose loftiness of purpose has often made him misunderstood, evidently did not consider the demand justified, because Mr. Finck has remained at his post; though, at the same time, I believe, to meet the issue his articles are now subject to editorial scrutiny, but appear substantially as he writes them.

On the *Evening World* Sylvester Rawling is possessed of a good deal of what I would call good horse sense. His reviews, as a rule, are very fair, and while they may lack, perhaps, the brilliancy of the writing of some of his confrères, they give, on the whole, a very good idea of what took place. His writing reflects the viewpoint of a man who is broadminded and who is not hampered by "specialization."

Much the same may be said of the criticism of the New York *Evening Mail*, written by Sigmund Spaeth.

When W. B. Chase was on the *Evening Sun* his brilliant writing was one of the features of the paper. He was an instance of a critic who sometimes sacrificed a little to his wonderful sense of humor, but, as a rule, he was fair, very considerate and never seemed to show prejudice one way or another. Mr. Chase, being now with the *Times*, has been reduced to an innocuous and non-luminous respectability. I sometimes wonder whether he likes it!

Pitts Sanborn of the *Globe* is a bright and clever writer with certain strong convictions, which he doesn't hesitate to express and which sometimes lead him to extremes. One thing that can be said in his favor is that he doesn't follow the general rut of criticism. As a consequence he is often found to disagree with his confrères, though when he does he manages to back up his position with apparently sufficient argument. I have at times thought he did not show sufficient consideration for Gatti-Casazza or realize what that eminent impresario had to contend with.

The position of the New York papers on musical matters, and which has caused the out-of-town papers to unjustly brand them as "provincial," may be summed up in saying that, on the whole, their criticism is fair, generally interesting, often informing and, considering the conditions under which the work has to be done, reaches a high standard.

It has, however, as I have endeavored to show, been considerably lowered both in its dignity and its efficiency by the unfortunate system which has enabled some of the most noted writers on mu-

sical affairs to use the columns of the papers they represent to exploit their personal animosities, their favorites or friends, which, naturally, in the course of time has become known, and as the public grows in intelligence, few are deceived.

Perhaps where the conditions are most unjust is where the feeling of the critic affects certain individuals, who are either ignored or persistently slurred or misrepresented.

Now, it is precisely this kind of censorship, which is exercised to-day on some of the New York papers, against which the papers themselves are appealing in their opposition and condemnation of the censorship bill before Congress. I presume nobody would be more astonished than Mr. William Randolph Hearst himself if one were to say to him frankly: "My dear sir! The very arguments that you are using so eloquently and so ably against the proposed censorship of the press can be applied, with absolute justice, to your own publications."

"In a pronunciamiento, opposing the 'Espionage Bill,' as you call it, you say: 'It is dangerous to withhold from the people full knowledge of their affairs.'"

"The censorship is un-American because it tends to put in effect regulations for the suppression of news."

"Do not you or your editors, if you please, exercise the very censorship against which you protest?"

The impression exists among many people that musical and dramatic criticism in New York is controlled by the advertisers, and particularly by the leading managers, the revenue from whom amounts in the course of a year to a large sum.

In a general way I believe this impression to be absolutely unfounded. The *Herald* and *World* have certainly never been influenced that way. James Gordon Bennett, the proprietor of the *Herald*, has always insisted that he didn't want critics; what he wanted was reporters, who would be absolutely independent and in a general way review the performances and tell the story of what happened. This is a good deal in line with what Mr. Gatti-Casazza has all along insisted is the first duty, as well as the province, of the writers of the press who come to his performances.

The *World*, ever since the Pulitzer régime began, has certainly been very independent. As far as the *Times* is concerned, not only have its critics pretty nearly always had absolute liberty, but when on one occasion their dramatic critic fell foul of the Shuberts, leading New York managers, the paper sustained the critic, although in doing so it lost the advertising of all the Shubert theaters for a considerable time. The Shuberts attempted to bar the *Times* critic from their performances; this led to considerable litigation.

The case of William Winter, for years dramatic critic of the New York *Tribune*, is often brought up in this connection as showing the power of the advertisers to cause the discharge of a man eminent as a writer and highly regarded by all who knew him.

But it must not be forgotten in considering this case that Mr. Winter, while he had strong convictions with regard to the drama and never lost an opportunity to express his disapproval of meretricious influences, at the same time failed to realize that he belonged to a past generation, and that his lack of sympathy for the efforts of the managers caused him at times to be unjust.

Besides this, Winter unquestionably played favorites, one of whom was the late Joseph Jefferson, whose praise he never ceased to sing, so that the late Andrew C. Wheeler, who made a national reputation as a critic, under the nom de plume of Nym Crinkle, in speaking of the reappearance of Mr. Jefferson and the newspaper notice it produced, said: "And Willie Winter came up from Staten Island with two and a half columns in his pocket, freshened them with a comma, and let it go at that."

The Hearst papers are also sometimes brought into the argument on the ground that they show not only the influence of the advertiser, but also a disposition to boom favorites, managers or professionals, a conspicuous instance of which is their recent booming of a well-known dancer as one of the great actresses of the time, when, as a matter of fact, competent judges consider her dramatic ability to be small.

When people allude to the Hearst papers as being influenced by the advertiser they bring up as an argument the fact that the two most brilliant writers for the *American* and *Journal*, namely, Alan Dale and Henry Meltzer, were both let go because they had aroused the animosity of leading advertisers.

Alan Dale had created a large follow-

ing by his very clever, pungent writing. But there were many occasions where he laid himself open to the charge that he sacrificed everything and everybody in order that he might shine. So that the protest came not so much from the business office as from the profession and the public.

With regard to Meltzer, it seems to me that Mr. Hearst exercised commendable patience on account of Mr. Meltzer's ability, long experience and his power of writing. Meltzer, however, was a man of fads and fancies, one of which was the giving of opera in English, in the espousal of which he did not always use discretion. Another trouble with Meltzer was that "he never forgot an enemy nor forgave a friend," as a wit once said. Meltzer is now engaged as *réclame* accelerator for Isidora Duncan, the dancer. He is not a "press agent." At least, he says so himself.

I should say, therefore, that with the Hearst papers the influence of the advertiser doesn't count nearly as much as the power of the individual writer or of some managing editor to exploit a friend, damn an enemy or omit all mention of him.

Perhaps the best instance that I know of pressure being brought by the advertiser was the case of Reginald De Koven, the well-known composer, who made a definite demand upon your editor and stated that he was willing to pay the price, whatever it was, on condition that Mr. A. Walter Kramer should be peremptorily discharged from the staff of *MUSICAL AMERICA*, because Mr. Kramer had written a letter to the New York *Globe*, protesting in advance against the production of "The Canterbury Pilgrims," on the ground that such production would militate against the future chances of American composers who had works of real merit which deserved recognition.

Mr. Kramer's letter was ill-considered, for the reason that there is nothing more unjust than to condemn a thing before you hear it.

However, Mr. De Koven's offer of a considerable amount of money, it is needless to say, had no effect.

If at times our great daily papers appear to be unjust in their attitude to performances or individuals it is, ninety-nine cases out of a hundred, due not so much to the policy of the paper, nor to the question of advertising, but to the attitude of individual writers, critics, and especially of editors, who have much power, particularly in the way of cutting a favorable notice which has been written on the merits until there is barely anything left of it.

But even in this we must always remember that the tremendous increase in the quantity of musical and dramatic activities in New York City has created almost inhuman conditions for those whose duty it is to report them. And, therefore, what often appeals to the individual manager or professional as unreasonable or unjust, has a basis not in the way of prejudice or of business interest, but simply because time and space are limited.

Ignace J. Paderewski has denied that he is to become an American citizen. The report came in the way of a cable from Lausanne, near his Swiss home.

In denying the report Mr. Paderewski said that this was no time for one to renounce one's nationality. No doubt Mr. Paderewski feels that should the Allies win it may lead to the reconstruction of the old kingdom of Poland, which has been the one dream of the great pianist and musician, and to which he has devoted a large part of his fortune, as well as much of his time and energy. Indeed, he is traveling all over the country, to speak at meetings of his co-patriots on the subject.

Furthermore, I do not think that Mr. Paderewski has ever been much in sympathy with democratic ideas or ideals. He is not American in sentiment or spirit. Though I think it can be said of him with truth that he has always been willing to express his appreciation of the tremendous popularity which he has acquired in the United States, not to mention the various fortunes which he has been able to make through his many tours.

Geraldine Farrar, passing through Chicago last week on her way to California, discussed patriotism, the German crown prince and several other topics before her train rolled out of the station. She declared that she was a better American than most of her critics and decried the false economy of cutting out lobster and caviar just because there is a war.

"Somebody has to eat lobster and caviar, otherwise there would be a great

economic loss," she declared, "and if those women who can afford to spend thousands of dollars for gowns don't do so, think of the girls who would lose their positions and starve to death."

La Geraldine, who, as I wrote you recently, offered to prove her patriotism in case of war by sending her husband, Lou Tellegen, to the front, denied that her husband was going to enlist. "I most certainly will not ask him to enlist," she said. "I do not believe he should enlist until the conscription law is passed. Lou makes too good a target to be sacrificed under the present volunteer system. I believe in universal military service."

Mme. Farrar denied that she was going to sell the jewels presented to her by the German crown prince. She said they were not included in the recent auction of her personal effects in New York.

Otto Goritz has written to the New York *Herald* to deny the accuracy of certain statements imputed to him, in interviews which appeared in the *Herald* and other papers, to the effect that he preferred to be in Germany and only had continued singing at the Metropolitan because of the advance in his salary each year.

Mr. Goritz states that what he did say was that he gave up big engagements in Germany, preferring to be here steadily, as he has been for the past fourteen years, because he felt at home here and he loved to sing here.

I give Mr. Goritz the opportunity to state his case as a matter of justice. At the same time there are too many people right here in New York who know that Mr. Goritz, in spite of his successes in this country and his unquestioned popularity with the German-speaking element, has been, like many other German artists, never able to acclimatize himself, which is probably one of the reasons which led to the regrettable incident which happened when he sang those couplets at Mme. Gadski's house on New Year's Eve.

Love of music has led to many strange events. Surely nothing was more strange than the fact that love of music led Charles Brown to steal a talking-machine from the public school in Bridgeville, Del., so that he could enjoy the music while he smoked his pipe.

The strains coming from his home led the police to investigate, and so Charles Brown is in jail. And then you hear of people who would almost rather go to jail than listen to a talking machine, says

Your  
MEPHISTO.

## BARNHART THRILLS BUFFALO

Mammoth Audience Hears and Joins in Great Community Concert

[By Telegraph to MUSICAL AMERICA]

BUFFALO, N. Y., May 6.—A great audience, numbering 10,000 persons, filled the big Broadway Auditorium this afternoon to hear the community chorus of 1500 sing, under the direction of Harry Barnhart. The success of the concert was unequivocal. After "The Heavens Are Telling," the "Hallelujah" Chorus, Farwell's "Joy, Brothers, Joy," and "March, March," there were great demonstrations of enthusiastic approval. Rossini's "Inflammatus," with Rebecca Cutter Howe as soloist, evoked another tumult.

The audience joined the chorus in the singing of favorite songs. An intensely thrilling climax was provided by "The Star-Spangled Banner." An orchestra of local musicians, directed by Mr. Barnhart, lent valuable aid. The entire concert was deeply impressive and was of a surety the greatest democratic musical event that has ever taken place in Buffalo. F. H. H.

Minnie Tracey Resigns from Faculty of the Cincinnati Conservatory

Minnie Tracey, the American soprano, who has been a member for two seasons of the vocal faculty of the Cincinnati Conservatory of Music, has resigned her position and will not be connected with this institution next year. Her plans for the coming season have not yet been decided upon. On the evening of May 3 her pupil Margherita Tirindelli, daughter of Pier Adolfo Tirindelli of the Conservatory's faculty, gave a recital at the conservatory in which she sang artistically songs of Sjögren, Grieg, Rubinstein, Fauré, airs from Gluck's "Paris and Helen," Boito's "Mefistofele" and Massenet's "Mary Magdalen" and a group of her father's songs. Herbert Silbersack, a violin pupil of Professor Tirindelli, assisted in Ernst's "Hungarian Airs." Elizabeth Barbour played the piano accompaniments.



## Unique Music by Ernest Bloch Receives Notable Exposition

"Most Significant Symphonic Event of the Year in New York" Staged by Society of Friends of Music in Program Devoted Entirely to This Swiss Composer — Music of Great Power and Sincerity Designed as an Expression of the Spiritual Essence of the Jewish Race — Symphonic Poems, Psalm Settings, Rhapsody for 'Cello and Orchestra and Symphony Closely Related in Sombreness of Mood, Individuality of Imagination and Eloquence of Utterance—Four of the Five Works Presented Heard for the First Time—Distinguished Audience Amply Appreciative of Their Uncommon Values

ERNEST BLOCH is indisputably one of the seers and prophets among contemporary composers. In fulfillment of the appointed fate of prophets, he has been without honor in his own country and in others adjacent thereto, even if he did manage to elicit the sympathy and approval of a discerning soul like Romain Rolland. But in America his destiny has been otherwise. Here he has met with encouragement, cordiality, almost wholesale acceptance. Here generous patronage and professional goodwill have contributed without stint to the furtherance of his interests. The disaster which overtook Maud Allan's tour last fall came to him as a thinly disguised blessing. After that the Flonzaleys took him under their wing and produced his new quartet with favorable results. Dr. Muck this spring made room for his three "Jewish Poems" on a Boston Symphony program. Meanwhile his cause profited by a small but indefatigable crew of literary champions and the influential Society of the Friends of Music undertook to bestir itself in his behalf. This last culminated momentarily on Thursday evening of last week in a concert of Bloch's ripest and most significant works at Carnegie Hall under the most favorable auspices imaginable and with admirable executive appurtenances. A great and artistically representative audience heard the music; an orchestra made up chiefly of New York Philharmonic members played it, under Artur Bodanzky and the composer; five Metropolitan Opera artists—Melanie Kurt, Flora Perini, Lila Robeson, Marie Tiffany and Carl Braun—sang it, and a 'cellist, Hans Kindler, was brought from Philadelphia to perform a 'cello rhapsody.

Five works of various dimensions constituted the program. They were the "Trois Poèmes Juifs," which had been played in Boston; a "Hebrew Rhapsody" for 'cello and orchestra, called "Schelomo" (Solomon); settings for voice and orchestra of the 137th, 114th and 22d Psalms and an unfinished symphony, "Israel." These form the principal components of the "Jewish Cycle," of which the remaining parts are the great string quartet already known here, an "Oriental Symphony" on Jewish themes, an "Orientale" for orchestra and fragments



Principals in the Concert of Ernest Bloch's Compositions: No. 1, Ernest Bloch, the Swiss Composer; No. 2, Carl Braun, Basso; No. 3, Melanie Kurt, Soprano (Photo, Ira L. Hill Studio); No. 4, Artur Bodanzky, Conductor (Photo (c) Mishkin); No. 5, Marie Tiffany, Soprano; No. 6, Lila Robeson, Contralto; No. 7, Hans Kindler, 'Cellist (Photo (c) Rembrandt Studio); No. 8, Flora Perini, Contralto (Photo Mishkin)

of an opera, "Jézabel." The compositions brought forward last week cleave powerfully to each other by their virtual identity of emotional direction and intent, while the cyclic character of the whole is more tangibly confirmed by a certain community of thematic device.

The "Jewish Cycle" puissantly embodies Mr. Bloch's ideal of racial expression. He aspires, according to his own confession, to make musical exposition of the Jewish soul. He aims at fertilizing with the quintessence of this spirit the creative force which possesses him, of directing its flow into the deepest channels of racial spirituality. To the validity of Mr. Bloch's conception of that spirituality, to the extent of its completeness we shall make present reference. It is first necessary to record his repudiation of all conscious effort to essay a reconstruction of Jewish music in the superficial, archaeological sense. "It is not my purpose, not my desire," he has said, "to base my work on melodies more or less authentic. . . . I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible; the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me."

To this end Mr. Bloch began his cycle in 1913 with the "Three Jewish Poems." That same year he also set to work on the symphony, the climax of the series, and finished the first part last year. In the interim were conceived and completed the "Schelomo" and the Psalms. The progression is one of emotional, no less than dimensional magnitude.

### Copious Applause Evoked

The music was listened to last week as befitted an outgiving of paramount

importance; tensely absorbed, but judged with considerable disparity of feeling. In no case, though, could indifference mitigate the spell that it implacably wove. Copious applause followed practically every number and when Mr. Bloch came on the platform to conduct the symphony, the reception he got must have consoled him for much of the disappointment and neglect he endured in Europe. Except for the "Three Poems," which Boston heard less than two months ago, nothing on the evening's bill had yet sounded from the score paper. This fact, combined with the weightiness of the product, served to make the occasion the most significant symphonic event of the year.

The "Jewish Cycle," to the extent that this concert disclosed it, is a prodigious creation—utterly contemptuous of precious intellectual finery, scornful of æsthetic snobbery or pretense, ruthless in the logic of its organization, inexorable in the momentum and the untrammelled surge of its ferocious emotionalism. Whatever one thinks of its purpose, however one may deplore in its issues the curtailment of highest, purest vision which they incessantly imply, one is stricken with its somber power and the furious dishevelment thereof, harrowed by the wildness of its agony, rent by the shattering violence of its passion, o'er-mastered by its barbaric turbulence of exaltation. Concatenated savagery, sinister splendence, rugged force, together with a pathos and an accumulated bitterness of ages fetter the imagination even as they flay the senses and ultimately quell the spirit with exhaustion. For the projection of these racial qualities Mr. Bloch is not, however, a passive instrument. The terrible acuteness of such emotions is here thoroughly a matter of individual subjectivity. It would prove his undoing were he not, as Rolland says, "master of himself." He has all the vehement passion of Tschalkowsky (though not the latter's capacity for salutary contrasts of facile charm) and bears, as we have remarked once before, a basic affinity with Sibelius.

In the past thirty years it has not been given to the world to hear much that is so terribly sincere in generating impulse and so cutting in potency of expression. But in the illimitably poignant phenomenon of Ernest Bloch's "Jewish Cycle" we find ourselves confronted with a grandiose beauty, an unparalleled eloquence and an individuality tragically powerless to effect the supreme ministration of art—to illumine the utmost horizons of consciousness with the light "that lighteth all the world." Herein lies the radical weakness of Mr. Bloch's achievement; and what flaws it may otherwise contain are incidental thereunto, and subordinate.

Yet it would be egregiously wrong to pretend that the composer has failed to accomplish the ends he set himself. Accepting at its face value the analysis of the Hebraic soul which he has evolved, it becomes necessary to subscribe essentially without reserve to his tonal synthesis of it. Only one is not altogether prepared to admit the finality and completeness of this racial interpretation. Shrill lamentations, furious triumphings, magnificent hieratic ceremonials and impassioned invocations, hard sensualities and dumb woe—these things do, in effect, fill the pages of the Old Testament. But there is also a serener phase, a consciousness more transfiguring, prophetic and redemptive—a consciousness that could juxtapose against the psalmist's "My God, why hast thou forsaken me?" the thought contained in the "He that dwelleth in the secret places of the most High"; or in "Weeping may endure for a night, but joy cometh in the morning." This element has no part in Mr. Bloch's spiritual scheme of his race. With him as, indeed, with others, the perennial idea of tribulation dims or obliterates it altogether. It must not be gathered from all this that his music is entirely deficient in quieter moods. There are, indeed, a number of pages of mystically tranquil beauty. But in the heavy welter of strident agonizing and impetuous

[Continued on page 10]



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## Unique Music by Ernest Bloch Receives Notable Exposition

[Continued from page 9]

energies they seem sparse and fugitive. And they never conclusively emerge on the heights of supernal revelation—that, of course, in consequence of Mr. Bloch's fundamental thesis.

### Unity Predominant Characteristic

If no comment has thus far been levied upon the individual works it is because this music invokes consideration in bulk rather than in detail. The external and internal unity of the cycle is one of its predominant characteristics. Also one of its weaknesses, as must always be inevitable in a product so manifestly branded with the defects of its qualities. The sameness of the tonal idiom—rich, gorgeous, splendor-laden as it is—would induce surfeit even if the emotional strain on the hearer were less formidable and the mood less uniform. Vastly resourceful as Mr. Bloch shows himself in the manipulation of provocative effects and progressions, the impression resolves itself eventually into one of singular monotony—like bits of colored glass in a kaleidoscope, always different in disposition yet always the same.

So consummate is the mergence of thought and form in Mr. Bloch's music, so interdependent and mutually correlative that the thought of workmanship barely ever obtrudes itself. Yet the mastery is well-nigh absolute, the command and organization of materials practically irreproachable. A magnificent intrepidity of form conditioned only by the exigencies of thought and feeling reveals itself at every turn. The harmony achieves the emancipation of completest modernism and if dissonance sears like vitriol at times its authenticity is open to no question. The orchestration achieves its composer's every intent. Bewilderments of interlocking, criss-crossing and fulgurant rhythm, Oriental tracteries and intervals, themes of marmoreal hardness, themes sensuously passionate, audacious, square-toed, abrupt, that expand, gather force and dash themselves to nothingness in climaxes terrific in their impact—these things and much else are the objective ingredients of Bloch's music. One can even detect superficial resemblances of a sort—the first of the "Three Poems," rather unaccountably entitled "Dance," is an Oriental tone picture (Mr. Bloch has written much Oriental music even if he has disclaimed archaeological pretensions) calling to mind Borodine and Stravinsky. There are passages here and elsewhere of open fifths that sound like Puccini. And one remembers occasionally Debussy and Dukas, Ravel, Sibelius, Strauss, Rimsky-Korsakoff. But the similarity is, in any case, purely adventitious.

The second of the "Poems," "Rite," is, like the first, a comparative trifle, this time of a more sensuous character. With the third, a "Cortège Funèbre," the composer strikes a larger, more tragic attitude. "Schelomo," a free but none the less organic conception may, it is claimed, be regarded as a discourse on the theme, "Vanity of vanities, all is vanity." It is in the poignant, combative vein, and closes in a mood as unutterable and heart-breaking as the last movement in Tchaikowsky's "Pathétique." The three Psalms, for which Edmond Fleg made the French adaptations, are stupendous pieces of declamation borne on seething orchestral torrents. The second progresses in reverberant, pulsing rhythms and a mad clangor of exultation. The third and longest, a lament of cosmic pathos, is a setting for baritone of "My God, why hast Thou forsaken me?"

With the "Israel" Symphony the cycle attains its climax. The work is but half finished, though it seems to us complete in its present state. Symbolizing, according to Mr. César Searchinger, the spiritual significance of the Day of Atonement, it is a sort of confirmation and complement of all that has gone before, a sort of gigantic summation. Yet it contains far too much for digestion at one hearing and after nearly two hours of excessive emotional concentration. A beautiful transition passage connects the two movements, the second of which is of a deeply contained, mystical order, alleviating in its esoteric placidity after the dark fury of the first. A female quartet and later a solo baritone sing "Adonai Elohim" and some French verses of supplication. The employment of the voices is beautiful and felt to be germane to the profound plan of the work.

The performance of the Cycle calls, on the whole, for very high praise. The orchestra discharged its difficult duties notably well and Mr. Bodanzky conducted all but the symphony with energy and a care born of evident enthusiasm. Mr. Bloch directed his symphony with passion. Melanie Kurt sang the first two Psalms dramatically, though with that tonal forcing of which she has been victim all winter. Mr. Braun gave the third with admirable power of declamation. In the symphony the brief vocal passages went satisfactorily enough. In the "Schelomo" rhapsody, in which the solo part is in reality an integral part of the fabric, Mr. Kindler showed himself an artist of high rank, playing with fervor of feeling, a good tone and artistic sense.

H. F. P.

### Opinions of Mr. Bloch's music expressed by daily newspaper critics:

It is, with scarcely an intermission, sombre, gloomy, the utterance of lamentation, and this lamentation sometimes becomes shrill. It is clear that in Mr. Bloch's view there is nobody to "speak comfortably to Jerusalem," and least of all does he. The mood becomes oppressive. —*The Times*.

He has something to say and he knows how he wishes to say it. His materials are all under a firm hand guided by a warm and vivid imagination. If his music should fail to make itself ultimately accepted as great it will not fail to leave behind it at any hearing the memory of a remarkable and admirable wealth of picturesque utterance. —*The Sun*.

It is music of extraordinary power, wide variety and richness of color, possessing well marked and original melodic ideas. Its weakness, if it really is a weakness, lies in its unity of mood. —*The Tribune*.

It was an evening of stimulation, of imagery, of definite and deeply groping character. Harsh in parts, needlessly and ineffectively esoteric in others, it was music to arrest attention and command distinction for its composer. —*The Evening Sun*.

Mr. Bloch's ideal of the Jewish music of the future is apparently the grotesque, hideous, cackling dispute of the seven Jews in Richard Strauss's "Salome." —*Evening Post*.

Mr. Bloch is a modern, but a modern who shows plainly the influences he has undergone. —*The Globe*.

Mr. Bloch is not only a skilled musician, accomplished in the use of the resources of a modern orchestra, but he is an original thinker, who expresses himself after his own liking and produces effects full of power and beauty. —*Evening World*.

What stands out above all, even in the most discordant, the most deliberately ugly passages, is the tremendous sincerity of the man, the passionate insistence on a direct self-expression, unmindful of the medium or the audience. —*Evening Mail*.

A concert for the benefit of the Red Cross was given in the High School of Commerce, New York, on May 9. The program consisted solely of Russian numbers. Thirty members of the Aeolian Choir of Brooklyn sang.

## VERA BARSTOW THE AMERICAN VIOLINIST

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## Mme. Gertrude AULD



Boston Evening Transcript, May 1st

An Interesting Singer of No Small Interpretive Abilities in Widely Ranging Pieces That Proved Her Musician As Well.

Just how her voice caught and fully reflected the spirit of pathos, tenderness or fancy in her songs no technical scrutiny could explain. It must have come from her intelligent and enthusiastic appreciation of the inner mood and nature of the various pieces; a combined sense of musicianship, poetry and impersonation. Always, her vocal potentialities were uncompromisingly reduced to the needs and the advantages of each song. This program, of songs unknown or insufficiently known in our concert-rooms, yet generally interesting and frequently the work of genius, was enough in itself to confirm the quality of Mme. Auld as a musician. Already she had established it as a singer.

Boston Herald, May 1st

Mme. Gertrude Auld Gives Concert Here. Proves to Be Delightful Interpreter.

Mme. Auld is first of all a delightful interpreter. Her voice is an unusual one, opulent, emotional, expressive. Artistically controlled by a singer highly gifted in the art of coloring tone, this voice is now tropical, now dramatic, now exquisitely pure, now mysterious and insinuating. The program was refreshingly unconventional. The sensuous beauty of Mme. Auld's voice was at once apparent in the first folk song given in Serbian, and the languorous, almost disquieting charm of its performance awakened the expectations of the audience. These were not to be disappointed.

Boston Daily Advertiser, May 1st

Musicianship and Personality Pleasing. Artist Has Unusual Control of Languages. Audience Large and Enthusiastic.

Mme. Auld, gowned in soft light green and white, was a personification of spring. Her delicate coloring, graceful carriage, and altogether loveliness, made her audience immediately in harmony with her, even before she began her program. Her poise is remarkable; her poses those of an artist. Hers was one of the most interesting song recitals that have been given here this season and Steinert Hall was well filled last evening with enthusiasts of her artistry.

Boston Globe, May 1st

Mme. Auld's Song Recital.

A woman of discrimination, intelligence and considerable imagination, Mme. Auld interprets in a manner to arrest attention and to compel admiration for the things she does well.

Certainly she imparted a marked national flavor to these songs, or revealed that inherent within them. The quaint, curiously impersonal quality of the Japanese "Cherry Bloom" was distinctive; and the Moorish "My Beloved" had true color, exotic, a thing of mystery. Both were redemanded.

Christian Science Monitor, May 1st

Mme. Auld Presents Program of Songs.

Her work proved that the study of folk song is the best possible training for interpretation. This soprano, presenting the play song of the French children, "On the Bridge of Avignon," must have given every hearer the impression that she has a remarkable gift for rhythm and an unusual talent for the pictorial.

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## Great Masters Cursed by Ghosts of Trivial Works That Became "Popular"

Freakish Awarding of Fame Which Identifies Some Composers, in the People's Mind, with "Pot-boilers" Which They Dashed Off in Idle Moments—Paderewski Hounded by His Minuet, Rubinstein by His Melody in F and Schurwenka by His Polish Dance

By HANS SCHNEIDER

HAVE our great masters written "popular music"? In order to answer this question it is perhaps necessary to give a definition of the expression "Popular Music." Of recent years the term "popular music" has been in bad odor, for it refers to a lot of music that smells to heaven and should rightly be sent to a less blissful place and used as firing material. But there is still another kind of "popular music," music which appeals to the many by virtue of its melodic, rhythmic and harmonic material and which follows the line of least resistance in the human ear, and is most easily absorbed by it, and which is not bad, but often good music.

In that great sense our great masters have not only written popular music, but a number owe their fame not so much to their more serious works as to their more popular compositions. It was this music that brought the name before the public and, sorry to say, still holds it there, not always to the credit of the composer. And we do not find this freakish action of fame in music alone, but also in the field of science, art and politics where men who have done incomparable service to humanity are remembered to-day by *hoi polloi* only by an occasional remark or catch word.

Most arbitrary is this peculiar awarding of fame and popularity in music, the most popular art. Many a great man has pegged away, his luminous eyes directed to the unknown, filled with the holy spirit of his mission, as he saw it and believed in it, misunderstood, struggling against the odds of *hoi polloi* with their desire for cheap entertainment. Perhaps in an hour of lighter spirit, in an hour of passing happiness, he has penned a little something, a fleeting thought, and handed it in with other matters to the publisher. Someone happens to see it, and lo, it begins to go. It is bought, it travels from land to land, and the publisher reaps the harvest on the work that the struggling composer has sold for a mess of pottage, or even given away for the sake of having his name "get along"—and it is "going, going" all the time. What at the first flush of success seemed a delight, however, becomes a serious menace, for his name is going in the wrong direction, and the shallow work reflects discredit upon his real work.

### Cause Musical Indigestion

Many a composer has his name launched through some minor work, such as the artists would call pot-boilers. By a curious process, these musical pot-boilers soon become chestnuts, and when we look upon the piano in the parlor we find that a majority of our "dear musical public" feeds on these chestnuts, and gets its musical stomach so spoiled that soon it cannot digest any other food, and yet some of these chestnuts are

quite respectable, and gathered from respectable musical trees.

For instance, of Rubinstein's serious music, such as "Feramors," "Demon," the "Ocean" Symphony and beautiful concertos, the masses know nothing. He might be the proprietor of a clothing emporium or a pawnshop. Who cares? But ho! Has he not written the Melody in



Photo by Roshiba

Hans Schneider, Prominent Teacher, Lecturer and Writer on Musical Subjects

F? An "important contribution to contemporary musical literature"—self-supporting to such an extent that it is not any more Rubinstein's Melody in F, but just Melody in F. It is the John L. or John D. of music. Nothing else is needed. It has been arranged for all possible and impossible instruments, even for the Jew's harp. It serves as lesson piece, when, unfortunately, the melody gets a somewhat shabby treatment, on account of the stupid way the accompanying chords are written. A melody ought to be on top always, and the bass below. People can't stand on their heads to read music that is written upside down.

### "Hoodoo" of Wedding March

To be "ragged" is, to a musical composition, that peculiar honor that a caricature is to a public character. It and He are important enough to be ridiculed. And so the Melody in F has also been

"ragged," as has Mendelssohn's "Spring Song." Poor little wayside flower, really not built so ruggedly, to be subjected to such maltreatment. So also has Mendelssohn's Wedding March, of which the great public knows from eight to sixteen bars, according to the length of the church aisle or the stairs. I bet dollars to doughnuts that there is not a minister who could recognize any strain out of the second or third part of it, unless he is a player himself. That Wedding March, with the sentimental dissonant beginning—a daring deed for such a chaste soul as Mendelssohn—what has it not all to answer for, on the day of matrimonial judgment? What God hath joined, and so forth.

Schubert is known mostly by his Serenade, by his "On the Sea," which has become a folk song pure and simple in Germany. Chopin, the writer of most refined music, could never hope (perhaps never desired) to become popular, but is best known by his Military Polonaise, a silly name bestowed upon it by some publisher, although it is generally played in anything but a martial spirit. Dvorak owes his popularity to his Humoresque, a plaintive little tune discovered by Kreisler, arranged for violin and then introduced into musical society by this roundabout way. Why it has been called a humoresque was always a puzzle to me. It is that kind of music that the Germans call the "humor of the gallows," which it is said was originated by a man who was to be hung on Monday, and remarked that it was a "damned poor beginning of the week." So are all other humoresques, and a composer's musical idea of humor must be a thing all by itself.

### Wagner Bridal Chorus Trashy

Of Wagner, the "Tannhäuser" Overture and the Bridal Chorus from "Lohengrin" are the most popular, and it seems cruel to think that that wedding march, which is the cheapest, trashiest and musically the most worthless thing ever penned by a decent composer, should be the foremost work in the mind of the public of a composer who had the loftiest conception of music. The musician consoles himself with the fact that the principal melody is "borrowed" unconsciously from a forgotten Italian opera. Its musical value is a little bit below that of Mendelssohn, but on a par with the wedding music from Meyerbeer's "Huguenots," to which vulgar melody the Berlin street mob added a text, somewhat freely translated like this: "Mutt is dead. Mutt is dead. Mutt is dead and buried." This fits it exactly, from a literary, artistic and any other point of view. It seems strange that these masters, who could rise to glorious heights in other cases, could not rise higher when composing wedding marches. If they had no more use for the ceremony and the principle than their music expresses—then, good night! And Wagner, too, said that he could conceive music only in love! But somebody else said that a wedding was the funeral of all true love. (But here we are liable to get into hot water!)

Paderewski gained his fame as composer by his Minuet, which hounded him like a bloodhound and pestered him. Oh! to be a mind reader, just for a few minutes, when the young prodigy of the town steps up on the stage and blushing asks the master to play his Minuet. Scharwenka had the same experience with his Polish Dance, and he told me himself that he hated the very name of the thing, and although he only got two dollars for it when he handed it to the publisher, he would give anything to get it out of the world. MacDowell is best known by his "Wild Rose" and the other plant, the "Water Lily." The "Water Lily" is only spoken of as a bluff, but it would be equally popular if it were not written in six sharps. The girls "hate sharps" and show their contempt by leaving them out, especially that white one.

Schumann never dreamt that his "Träumerei" (pronounced "Troomery") would ever bring his name into the "parlor"—the Nirvana of all music. This poor little defenceless creature has also been "ragged" by the "rag" man, but that should gladden Schumann's heart, for he always was a "contrary cuss," as far as rhythm was concerned, and never was happy unless he could write a three-four time composition in two-four, or vice versa—which is all very *distingué*, on paper, but does not amount to that famous hoot, in listening to it, after eight bars have been played.

### Second Rhapsodie Tortured

Brahms became first known to the world by the arrangement of his Hungarian Dances. So is Liszt mostly known by his Second Rhapsodie. This Second Rhapsodie has a life as tough as nine cats. How it has been torn to pieces, by pianolas, Aeolians, and other mechanical noise instruments played on the piano by willing, working hands and feet, cursed by teachers and anybody else imbued with the eternal fitness of things and the appreciation of the cussedness of inanimate things. And it is still alive, but instead of prancing across the *pustha*, on a fiery horse, it staggers through the musical gutter, bleeding and ragged. Liszt had somewhat foreseen the danger lurking in that second rather vulgar part, and thought to safeguard it by writing it in seven sharps. But Bendel, who must have had a grudge against Liszt, facilitated it and reduced it to three flats, and thus had a sweet, well-playing revenge on Franz of the long hair and the little, queer tile.

Have you ever watched the face of a "professor" when one of his pupils who takes her lessons regularly (mind you, every week) tells him that her uncle wants her to play a "piece" he brought from New York—and then hands him the Second Rhapsodie, by Liszt, in the original edition? There is a slang phrase—handing a man a lemon. But this is loading a man up with a six-acre, frost-bitten lemon orchard. It is his finish, any and all times. All that is going to happen is a finale lamentoso in four weeks. The teacher does not dare to refuse, it means dollars and cents; the pupil cannot play the blooming thing, and even if she attempts it, it would not be recognized by the uncle, and the whole business is over. *Adios!* Another teacher, the same Rhapsodie, the same finale. And thus it keeps on moving through the musical world, spreading terror and leaving a wake of misery like Liszt's "Rigoletto" Fantasy, with the same result to all concerned.

### Sinding's Best Known Piece

Another piano composition by a serious composer is Sinding's "Rustle of Spring," sold by the thousands, without earning the composer any revenue,

[Continued on page 12]

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### [Performance of Bach's Passion Music]

Impressive, both as to voice and to manner, was the utterance of the words of Christ by Reinald Werrenrath, the baritone.—The N. Y. Evening World.

Of the solo quintet the heroes last evening were Lambert Murphy and Reinald Werrenrath. Mr. Werrenrath's delivery of the words of Christ possessed a dignity and a vocal beauty which lent conviction to the entire performance.—The N. Y. Evening Mail.

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## Great Masters Cursed by Ghosts of Trivial Works That Become "Popular"

[Continued from page 11]

because it was turned in with other compositions, of which, musically, it is the least pretentious.

There was Raff's Cavatina, which for a while replaced the Elegy by Ernst in the repertoire of every violinist, or, at least, every conservatory pupil.

Of orchestral compositions, there is Rossini's "William Tell," which owes its popularity to the noisy finale, which it is said was written by one of his composition students. Mascagni's fame was helped considerably by the Intermezzo from Cavalleria. In the lighter fields we find Strauss, the Vienna Waltz King, best known by the "Blue Danube," a jewel of a work of its kind. Once, at a soirée in Strauss's palatial home, Mme. Strauss presented her souvenir-fan to Brahms. He wrote upon it the first few bars of the "Blue Danube," and underneath, "Sorry to say, not by, Yours truly, Johannes Brahms." And he was right, for it will still live when all the Brahms "triplets" have been buried in the graveyard of common time.

Of Suppé, the overture to the "Poet and Peasant" is the only one in the limelight. De Koven was known for a while by his "Oh, Promise Me," which had a short and malignant career and then went where it belongs—back to the woods. Nevin enjoyed quite a vogue with his "Narcissus," a melody which saw the daylight first in Leybach's Chanson à Boire. Now it is "The Rosary" which beats the record of popularity among Nevin's compositions.

### How About Beethoven's Minuet?

But where are Bach, Mozart and Beethoven? Nothing of these great masters has ever been "popular" in the afore-dealt-with sense. They were too big for popularity's little tricks. They had to wait to be crowned with a wreath of immortality after they were first crowned with the crown of thorns of a lonely life and lack of appreciation. Their works are for him who loves music, to whom it is a part of his existence, like air and food; who loves it, as a man loves his friend, his brother, his father, mother, wife and children, to whom music is another world into which he can retire when the surrounding world gets on his nerves, with its tinsel of good, its blatant superficiality and indifference. Some works of these great composers have been popular in a restricted sense, say, for instance, Beethoven's Moonlight Sonata, which owes its bowing acquaintance with the sentimental maiden more to the absurd and silly story connected with it by some enterprising Smarty of a music dealer than its musical contents. Handel has his Hallelujah Chorus, the Largo and the "Harmonious Blacksmith"—a mythical smith, who must have been out on a "bat" some Saturday night, and full of good old hale, got 'itched up to this tune and stayed 'itched. Perhaps Philip Hale, *der all-wissende*, knows where and why it happened.

Bach had the misfortune of being assaulted by Gounod, but being of a sturdy nature, it didn't hurt him much. Gounod, with little respect for *noblesse oblige* in art, grafted a cheap, boulevard melody upon Bach's chaste little C Major prelude, added a violin obbligato, and published this musical hash as the "Ave Maria," by Gounod, and so it still figures upon the programs of dilettanti and singers who cater to the great unwashed. It was very considerate of Gounod to give his "tune" such a distinguished background, otherwise it hardly could have stood upon its own feet so long.

### Perversity of Fame

Perverse as the dealing by Fame and Popularity is with the reputation of the composer and the future of his work, it is not without *raison d'être*. Whenever certain works of a composer are neglected, and certain ones are performed, the reason must be seen in the fact that these contain certain elements which appeal preeminently to the inherent spirit of music in many at large. In most cases this element will be found in rhythm, and next to that, peculiar construction of melody. It is all "time" and "tune." Wherever these features are present the preference will take place, for these two are the real popular elements. Ragtime, for example, exists by the grace of rhythm only.

In the case of serious music, the demand that everything must be played from memory, and the laborious work to

study new things, combined with the laziness of the average virtuoso, who sees he can get along with pieces learned years ago, help to popularize certain compositions, and incidentally keep up the monotony of our recital programs to a point where the musical stomach gets as tired of it as the natural one of a European table d'hôte. "The same old thing, confound it! *Garçon, donnez-moi la carte du jour.*"

### A New Chopin

Occasionally some writer, lacking copy, discovers a new Chopin, a new Schumann which means he drags forth some compositions seldom performed and proves that this is the real article. Being a man of resources, who can find reasons for everything, he generally succeeds, for a while. The publishers, too, have a lot to do with this popularisation. In folios, the same old chestnuts are planted and harvested, with or without the approval of the public, which must buy what is for sale. They sell, and the selling stuff must pay for the stuff that doesn't sell. It is reasonable, too, for it enables the publisher—give the devil his due—to experiment with new talent that often does not pay. It was ever thus, that the multitude pays for the pleasures of the select. And so a new Anthology of Classic Music, or Another Garland of Roses of the masterpieces, is edited by the great pianist, Hammerinski, who never saw the thing in his life, before or after it was published, and it goes to the houses where music is cultivated for entertainment's sake, and these names become household words like Sapolio, Uneda Biscuit and Quaker Oats.

So Mary, play the Melody in F. Anna, fight the Polish Dance. Take a petal out of that Wild Rose, Fred. Irene, kill that Second Rhapsodie again. Gosh! What a piece that is! Always coming back to the ropes of the musical arena, game as a bantam, the living antithesis of Napoleon's Old Guard, it always surrenders, but never dies!

### Harry N. Wiley Introduces Cecil Burleigh Sonata in Delaware, Ohio

DELAWARE, OHIO, April 26.—Harry N. Wiley, pianist, and May Louise Stanley, violinist, gave a musicale on April 23, when they presented the Dvorak Sonata, Op. 100, and Cecil Burleigh's "Ascension" Sonata. Both artists were in excellent form and played the works with sincere appreciation, introducing the American sonata to their audience. Mr. Wiley also won favor in his solo numbers, which were Liszt's "Gondoliera" and Schumann's "Grillen" from the "Fantasiestücke." On April 24 Mr. Wiley appeared at a benefit for the Richmond Public Library, with Guy E. McLean, baritone, and Pearl Myers-McLean, reader. Here he was heard to advantage in groups of pieces by Schubert, Sgambati, MacDowell, Schumann, Liszt and Karganoff. Mr. McLean sang songs by Coleridge-Taylor, Homer, Whelpley, Chadwick, Huhn, Reichardt and MacDowell in an able manner.

### Ethel Leginska Plays Strikingly in Sioux Falls Recital

SIoux FALLS, S. DAK., April 26.—Ethel Leginska, the brilliant pianist, gave a recital in the City Temple last Monday, performing an exhausting program with much virility and dash. Daquin's "Le

Coucou" was crisply performed and the big B Flat Minor Sonata of Chopin had a worthy interpretation. Other composers represented were Rameau, Beethoven, Leschetizky, Liadoff, Liszt and Schulz-Evler. Many individual and delightful touches were observed in her playing.

### Virginia Janet Mayer in Violin, Song and Dance Recital

A thirteen-year-old girl, Virginia Janet Mayer, played violin numbers, danced and sang for an appreciative audience in the Comedy Theater, New York, on April 27. "Just Little Things" included a group of charming songs; numbers by Tirindelli and Van Goen served to show her as a violinist, while music of Chopin, Liszt, Brahms, Rubinstein, Strauss and Schubert furnished the musical background for her dancing.

### Augette Forêt Returns from Tour Covering 28,250 Miles

Augette Forêt, the soprano, has returned from the South after a successful self-conducted tour, which lasted eighteen months, covering 28,250 miles. On April 22 she appeared in New York, participating in a program with Max Pilzer and Paulo Gruppe. She sang Japanese songs and gave a talk on Japanese music.

### TWO TORONTO CONCERTS

Myrna Sharlow and Tilly Koenen Appear as Solo Aides

TORONTO, CAN., April 28.—The concert by the Masonic Male Chorus Club, under the direction of E. R. Bowles, in Massey Hall, on Tuesday evening, was a complete success. The auditorium was crowded and applause was warm throughout the evening. The proceeds are to be contributed to the fund for returned veterans. Myrna Sharlow, soprano of the Chicago Opera Company, was the assisting artist, and was given a rousing reception.

On Wednesday evening the Toronto Symphony Orchestra, under the direction of Frank Welsman, gave a highly successful concert in Massey Hall. The solo aide was Tilly Koenen, the Dutch contralto, who won considerable applause through her telling interpretations.

S. M. M.

Claire Forbes, Boston Pianist, to Wed de Mailley, Symphony Flautist

BOSTON, May 2.—The engagement was recently announced here of Claire Forbes, the talented young pianist, and Charles de Mailley, flautist in the Boston Symphony Orchestra. Both artists are well known in this city.

W. H. L.

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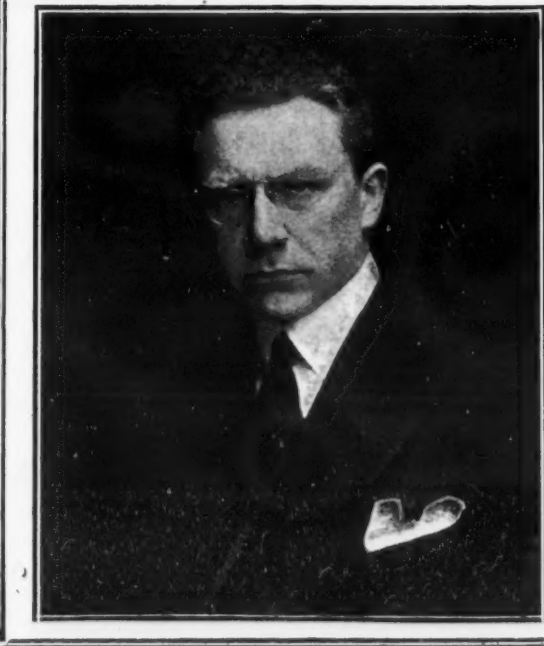
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## Has Sung Many Parts in Many Lands

Fernando Carpi an Artist of Resource, as Has Been Demonstrated in Three Continents—Though a Player of 'Cello and Piano, the Metropolitan Tenor Believes Singer Has Enough to Do and to Learn in His Own Branch Without Cultivating Instrumental Music—Singing to an ex-King's Accompaniments.

IF New York opera-goers did not hear Fernando Carpi in more than two or three operas this past season they can cast the burden of their disappointment on the head of that much execrated individual who operated disastrously on Lucrezia Bori's throat. The newly imported Italian tenor was to have appeared with Miss Bori in several works which the management was prepared to give under the fond delusion that this year would find the soprano's voice altogether restored. His repertoire is extensive and had it not been for the Spanish singer's misfortune the public would have had plenty of opportunity to appreciate this fact. For that matter, Mr. Carpi has won no end of favorable attention abroad in a number of operas that for years have not been sung here. But when Miss Bori's voice did not return and the "Don Pasquales," "Iris" and so forth failed to materialize, the new arrival had to make the most he could of a few *Alfredos* and *Edgards*, three or four *Almavivas* and several Sunday night concerts. Next year his activities will be extended, irrespective of the vicissitudes of any other person in the company. Meanwhile the tenor is maturing plans for a summer in the United States.

Mr. Carpi, who is by birth a Florentine, was originally trained as a lawyer and after graduating with great honors from the historic University of Bologna went into the law office of his wife's uncle at Naples, this relative being one of the most eminent men of law in Italy. But the lure of music was too strong and Mr. Carpi presently succumbed. He came rightly by his musical talent, moreover. Both his father and mother were singers of great prominence, while his sisters had won many vocal honors, as had also two brothers, now fighting at the front.

### Played 'Cello and Piano

"I was already a musician," Mr. Carpi relates, "and played 'cello and piano. The piano I still play, but since taking up a vocal career I have dropped the other instrument. I find that one who aims to succeed as a singer cannot continue to devote himself to the exercise of instrumental music. He has no time for it, since all his energy must be given to the cultivation of the voice, to continued training and practice. One always finds more to learn and to this end it becomes necessary to direct every effort. If I have kept up my piano play-

ing, it has been solely because I am obliged to do a good deal in the way of accompaniment when I practise.

"I studied voice at the Bologna Conservatory, my principal classmate being my friend, Riccardo Stracciari. He and



Fernando Carpi, Italian Tenor of the Metropolitan Opera Company. A Recent New York Portrait

I were the only two pupils of our singing master who subsequently made prominent headway in their careers. Later our teacher occupied a post of importance at the Moscow Conservatory. I myself have done not a little singing in Russia and, when I first appeared in Petrograd, I accepted an invitation from my old teacher to visit him in Moscow. In this way I had the opportunity of singing a few performances of 'Werther' and 'Manon' at the Imperial Theater of that beautiful city.

### Ex-King Manuel as Accompanist

"Besides appearing in Petrograd, Moscow and Ojessa, I have been heard in all the principal Italian cities, as well as in Paris, in London, in Spain, Portugal and South America. In London I have alternated with my dear friend, the sovereign of all tenors, Caruso, and in Buenos Ayres was associated in many performances with Galli-Curci. In Lisbon I became well acquainted with ex-King Manuel, who conferred an order on me and to whose palace I was frequently summoned to sing. The ex-King, himself an accomplished musician, used to enjoy playing accompaniments for singers and we used to have scenes from Massenet's 'Manon,' 'L'Elisir d'Amore' and other operas, with Manuel at the piano. At that time, too, one of the leading Portuguese composers wrote an opera, 'Borghesina,' in which I was to create the leading rôle.

"My repertoire includes such operas as 'Traviata,' 'Rigoletto,' 'Don Pasquale,' 'L'Elisir d'Amore,' 'Barber of Seville,' 'Don Giovanni,' 'Matrimonio Segreto,' 'Butterfly,' 'Mignon,' 'Manon,' 'Meister-singer,' 'Eugen Onegin,' 'The Demon.' Of all these I know nothing more exacting, nothing that gives most singers of to-day more trouble than *Almaviva* in the 'Barber,' on account of the absolute finish and perfection of vocalism the part demands. As I just said, the singer cannot with impunity give himself up to the cultivation of other forms of musical activity, for the things he has to learn about his particular craft are endless. And unless this fact is recognized, the artist cannot hope to rise to the highest rank. Only a singer of this station can properly deal with the music of the 'Barber' or of 'Don Giovanni.'"

H. F. P.

## DEMANDS MOBILIZING OF ARTISTS FOR WAR

Musicians Should Go to Front at Once, Says Kansas Director—Wants Fighters to Sing

HAYS, KAN., April 24.—Normal life of the community during this crisis might be greatly aided by the proper use of music, said Henry Edward Malloy, director of the department of music at the Fort Hays Normal School here to-day. The stimulation of the mental activities and the renewal of the interest of American soldiers in things other than the war by means of music was also urged upon the American people, and he asked that immediate steps be taken to furnish it to the men who will go to the front.

"The Government has enough to do right now to make the army and navy physically fit and efficient, but the people of the United States owe it to those who will sacrifice themselves for us all to see to it that not only song books are distributed to every soldier and 'jackie,' but that immediate arrangements be made for soloists, parts of opera companies, quartets, etc., to be sent into the camps and trenches.

"Much suffering in the field hospitals might be alleviated by the singers and also by groups of people singing in the other hospitals back of the front. The singing of proper songs at the proper times has of course caused many to enlist who were hesitating and has inspired a deeper patriotism in others.

"The hysteria that is bound to come to many individuals as well as to communities and crowds can best be allayed by singing and good music. Call the community together and have the assembled crowds sing all the songs from 'Home, Sweet Home,' to 'Nearer, My God, to Thee.'"

P. C. H.

### Ouachita College, Arkadelphia, Gives Fine Performance of "The Creation"

ARKADELPHIA, ARK., April 28.—A magnificent performance of Haydn's oratorio, "The Creation," was given in Ouachita College, Arkadelphia, on April 17. A well-balanced chorus of eighty voices supported by a large orchestra under the baton of the talented musician, Alfred Hall, brought forth enthusiastic applause from a large and representative audience. Mrs. W. N. Adams, a local soprano, sang her rôle with ease and charm. Harold D. Saurer of Chicago gave a masterly interpretation of the bass solos. The tenor work was assigned to N. L. Tilghman of Little Rock, who gave a sympathetic rendering of "In Native Worth."

### Good Concerts Plentiful at University of Illinois

URBANA, ILL., April 30.—Among the comparatively recent musical happenings at the University of Illinois were two fine symphony concerts by the Damosch Orchestra, and a memorable violin recital by Mischa Elman. Under J. Lawrence Erb's direction, the Choral and Orchestral Society of the University performed Mendelssohn's "Italian" Symphony and Stainer's sacred cantata, "The Daughter of Jairus." In the latter work the soloists were Olga Edith Leaman, soprano; Frank Tatham Johnson, tenor, and Heber D. Nasmyth, baritone. Other events of interest were organ recitals by Mr. Erb, Edna A. Treat and Hazel Henderson and faculty and students' recitals.

## SALT LAKE ORCHESTRA CLOSES ITS SEASON

Suite by Conductor Freber a Fine Feature—Public School Festival

SALT LAKE CITY, UTAH, April 25.—Marking the conclusion of its season, the Salt Lake Philharmonic Orchestra gave its third concert Sunday afternoon at the Salt Lake Theater. It has been customary during the last two seasons to present at least one local composition, and it was fitting to close the present season by including a suite by the orchestra conductor, Arthur Freber. This work disclosed true musicianship, and aroused the hope that Conductor Freber's work in the field of composition will prove of more than local interest.

Another feature of the concert was the initial performance by this orchestra of Beethoven's "Pastoral" Symphony. Otto King, 'cellist, was received with enthusiasm when he played the Saint-Saëns Concerto in A Minor, No. 1. His performance was marked by breadth and purity of tone combined with fine intelligence. The concluding number was Bizet's Suite, "L'Arlésienne," No. 2, performed commendably. Mr. Freber conducted splendidly.

The third annual Spring festival of the Salt Lake City public schools began Monday afternoon, lasting for three performances. About 700 children, representing seventeen schools, participated. A capacity audience greeted them with delight. Special mention should be made of the elaborate costuming and exquisite designs of various periods. Interpretative dancing by the High School girls called forth favorable comment. Excerpts from "Milo San," the sketch entitled "In Mother Goose Land," and "The Passing of the Red Men," in the form of pageantry, were features of the festival. Music for the numbers was furnished by the High School Orchestra under the direction of L. P. Christensen. Z. A. S.

### Oberhoffer Forces and Well-Known Soloists Aid Kansas City Chorus

KANSAS CITY, May 1.—Community singing in Kansas was given renewed impetus on Sunday afternoon, when the Polytechnic Chorus, ably directed by David Grosch, sang "The Erl King's Daughter." The chorus is made up of over a hundred vigorous young voices. The Minneapolis Orchestra assisted, giving half the program, conducted by Emil Oberhoffer. Under Mr. Grosch's baton the Minneapolis men accompanied the chorus. Marie Kaiser, soprano; Jean Vincent Cooper, contralto, and Royal Dadmun, basso, were the assisting soloists. Walter Proctor, tenor, sang "Salve Dimora" from "Faust." S. E. B.

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# "Our Own Alice"

In this manner

# ALICE NIELSEN

the prima donna soprano, was greeted when she appeared in the rôle of conductress at the opening of the KANSAS CITY MUSIC FESTIVAL at which she also SCORED a TRIUMPH as soloist. She will appear in joint recital with Godowsky in CHICAGO, May 15, and will open in the Fall in a new musical production "Kitty Darlin'."

Editorial from Kansas City Journal, May 2, 1917.

## "OUR OWN ALICE"

That Miss Alice Nielsen, who is claimed by Kansas City as its own prima donna, will be given a series of ovations when she makes her appearances at the Spring Music Festival beginning at Convention Hall to-night, goes without saying. Under any circumstances she would be greeted with demonstrative enthusiasm, for she is one of the few gifted singers that have gone out from this city who have never displayed the snobbery of repudiating her "home town" or offered any sort of "apology" for coming from it. Kansas City is home to her, for it is the place where she made her artistic beginnings, from which she embarked upon one of the most successful operatic careers of the day, and to which she is always glad to return. She is always assured of a hearty welcome, not only on her merits as an artist but for her loyalty to her home and to her friends.

This evening she will lead the orchestra in the singing of "The Star-Spangled Banner," and even at this ante-concert moment one can feel the premonitory thrill of the inspiration and enthusiasm of the occasion. The premonition, however, is but a faint suggestion of what the reality will be. Under the unusual circumstances of the conditions existing at present, the usual welcome extended to Miss Nielsen will be multiplied, and those who do not attend the musical festival will miss a great many emotions entirely dissociated from a great musical event. Miss Nielsen was not officially "cast" for the opening performance to-night, but she consented to make her appearance and conduct the orchestra in connection with the Symphony chorus. Her scheduled appearance will be made on the closing evening, when she will be heard on "Kansas City Night," bringing the festival to a triumphant close.

In connection with Miss Nielsen the wish has been often expressed that she could be interested in the work of the Kansas City Grand Opera Society. Efforts have been made to secure her for at least one performance, but her engagements have thus far prevented the consummation of these plans. It would be impossible to conceive a greater "boost" for the cause of grand opera in English in this community than such a performance as Miss Nielsen would give. If her contracts preclude the acceptance of terms which are within the modest financial resources of the local management, a subscription fund for this particular purpose would afford generous and public-spirited citizens an opportunity to make possible an artistic treat whose results would go far beyond the pleasure of the event itself.

It is obvious that with the patronage thus far extended, the local management cannot pay the conventional fees commanded by artists of Miss Nielsen's rank. Her own deep interest in the success of the grand opera venture here may be taken for granted, and it is hoped that the problem may be worked out in some way at a season in the not distant future. A performance of grand opera in English with Alice Nielsen in the star rôle would certainly be an artistic magnet.

Kansas City Journal, May 3, 1917.

For good measure there were thrown in the numbers by the Kansas City Symphony Orchestra and chorus, the whole topped, so far as Kansas City is concerned, by the appearance of "Our own Alice" Nielsen, conducting the orchestra and leading the chorus in "The Star-Spangled Banner." When did Kansas City ever hear such a program as that—and there are still two other big evenings left, especially to-night, which is "Kansas City Night," with Miss Nielsen as the bright, particular star, assisted by Paul Althouse, the distinguished American tenor of the Metropolitan, and Karl Kirksmith, Kansas City's brilliant 'cello virtuoso, now with the New York Symphony Orchestra?

## ALICE NIELSEN CONDUCTED

Patriotism struck the keynote of the opening night. The first music of the evening was the bugle



calls, which sounded from several of the boxes, followed by the stirring notes of a young woman's five and drum corps. Then the beautiful electric flags on the north wall blazed forth in an inspiring burst of patriotic color and Miss Nielsen advanced to the conductor's platform amid enthusiastic cheers from the audience. The thrilling national anthem was played and sung as it was probably never played and sung before in this city, after which Major Ruby D. Garrett made a brief patriotic talk, congratulating Kansas City on giving more men to the army and navy than all the rest of the state put together and appealing for still greater exhibitions of patriotism.

Kansas City Star, May 3, 1917.

## Great Assemblage Thrills As Nielsen Leads U. S. Anthem

Chorus of 500 Responds as One to Baton of Prima Donna

The opening of the music festival in Convention Hall last night was an event. As the program progressed, it became evident that Charles F. Horner had indeed planned a feast, which will continue to-night and to-morrow night. The big flag-festooned hall accommodated large numbers of out-of-town guests who were frankly enthusiastic over what Kansas City could produce for them in the way of music.

Miss Alice Nielsen took her stand upon the conductor's rostrum before the orchestra and chorus. Poised on her toes, true to the rhythm of the music, she held the baton as Joan of Arc might have held the sword. Her filmy red, white and blue costume swayed with the motion of her outstretched arms. She dominated "The Star-Spangled Banner" like the inherent spirit of liberty.

Not a voice or an instrument failed to respond to the call of her enthusiasm.

Miss Nielsen's contribution to patriotism was not the only spreading of the eagle's wings last night.

Kansas City Times, May 3, 1917.

## A Bugle Opened Festival

And Miss Alice Nielsen Added More Patriotic Spirit

Kansas City's Spring Musical Event Drew Enthusiastic Opening Audience of 5,000—Orchestra and Chorus Shared Applause with Soloists

The first note struck in the Kansas City Spring Music Festival of 1917, which opened last night in Convention Hall, was one of patriotism. A bugle sounded the first call and martial incidents passed in quick review, so that when Miss Alice Nielsen took her place on the director's stand and tilted lightly on her toes through two verses of "The Star-Spangled Banner," she proved just the spark to set the tinder ablaze. After that the audience was easy to please.

## Nielsen a Charming Conductress

The spirit that found expression in highest praise for the local musical organizations is not narrow. Preference for the ensemble numbers is merely an indication that the festival spirit is abroad in the land with an appetite for festival music.

Miss Nielsen gave it festival music. It was a chorus of at least six hundred voices she directed, but it was not unwieldy and the preponderance of sopranos gave it a not unpleasant feminine color. The impromptu conductress made a charming picture, using her arms with grace as well as a proper attention to emphasis and accent and setting a cheerful example to male directors by cracking a side splitting joke with the chorus before taking up her baton.



## MISS DUNCAN RAILS AT CONDITIONS HERE

Dancer Attacks Her Pet Aversions  
at Close of Last Program  
in New York

Isadora Duncan ended her series of three performances at the Metropolitan Opera House, New York, on Saturday afternoon, April 28, repeating Thursday evening's program that included Dvorak's "Slavic Dance," "Marche Lorraine," "La Marseillaise," "Marche Slav," "Ave Maria," Tschaikowsky's "Pathétique" Symphony, and numbers by César Franck. On Tuesday evening the dancer repeated the Beethoven-Schubert program, assisted by her pupils and aided by an orchestra under the able direction of Oscar Spireseu.

According to her custom, Miss Duncan made a speech at the end of her program. Her remarks were in the nature of destructive criticism, and Billy Sunday, the Russian Ballet, boxholders at the Metropolitan and the American social scheme were the particular objects of her attack.

Of Billy Sunday she said: "Certain persons in your city have raised \$100,000 in order to bring a speaker to this city to tell us strange things. I am the daughter of Aeschylus, Sophocles, Euripides, Tyndall, Huxley, Herbert Spencer, and Walt Whitman; and this speaker tells me that they are all in Hell. Well, I wish he would go to that Hell so that he may speak with authority."

"This is not a democratic theater," she said, "I would like to see a theater, where there were no first tier boxes, second tier boxes, and galleries. I have told Mr. Otto Kahn that the people on the east side would enjoy the nine symphonies of Beethoven if they did have to sit on the ceiling to hear them. Art cannot flourish without the aid of the Government. In France the Government gives me a theater to perform in because it thinks I am doing an educational work. Here I have to pay \$1,000 for this house and \$1,500 for the orchestra. Yet they paid \$180,000 to bring to America the Russian Ballet, an organization which in its present form never would have existed if it had not been for me, and which is the end and not the beginning of an art. Forgive me for mentioning these dreadful things, but I would not make a speech at all if it were not for my school. I have been trying for twelve years to get someone to support my school here. I have devoted all that I have made to this cause. I have no capital. I don't believe that people should have capital. Their worth should be in themselves."

"Not one of the boxholders," she continued, "retained the boxes for these performances. I beg your pardon, Mrs. Harry Payne Whitney did. That was very sweet of her, and Mr. Otto Kahn." H. B.

Philadelphia Organists Give Their Own  
Music in Club Concert

PHILADELPHIA, April 28.—An audience of 1300 persons congregated recently in the First Baptist Church to hear the 500th recital of the American Organ Players' Club. All the compositions were written for the occasion by members of the club, each of whom played and conducted his own work. A chorus of forty, made up from the choirs of the First Baptist, Gethsemane, St. Paul's and St. Mark's Lutheran churches, furnished the choral numbers.

## Famous Beauty of the Paris Stage to Join Chicago Opera



Marthe Chenal, Soprano of the Paris Opéra Comique, Who Has Accepted an Engagement with the Chicago Opera Company for Next Season

CLEOFONTE CAMPANINI, general director of the Chicago Opera Association, announces that he has just closed two important engagements by cable for next season's opera in Chicago.

Marthe Chenal, an idol of Paris, who was engaged for the Chicago Opera Association two years ago, has announced her willingness to go to Chicago next season. Mlle. Chenal is said to be the most beautiful woman on the Parisian operatic stage and has a voice as well. She created the rôle of Aphrodite and many others of the modern French

school, and is experienced in works of the standard répertoire.

Mlle. Chenal's popularity has spread throughout all France, through her creation and singing of the "Episode of the Marseillaise," music by Camille Saint-Saëns, which she has sung in France ever since the beginning of the war, draped in the French colors.

The other engagement by Campanini is that of Charles Fontaine, dramatic tenor, who has been associated in opera with Mlle. Chenal, playing "opposite" rôles. He is said to be an excellent actor.

## EVA GAUTHIER APPEARS IN NEW YORK RECITAL

Singer Introduces a Cycle of Songs from  
the Malay Archipelago—Charm of  
Voice and Delivery Displayed

Eva Gauthier, mezzo-soprano, gave a recital in Aeolian Hall Monday afternoon of last week. Mme. Gauthier, who is no stranger to New York, was heard once before this season in association with Ratan Devi. She has specialized hitherto in the folk-songs of Java and other Far Eastern localities and in the presentation of these has won no little distinction. This time her program contained only one exotic offering—a cycle of three songs from the Malay archipelago harmonized and arranged by Paul Seelig—being devoted to the rest, to French, English and Italian songs and arias by Gluck, Ricci, Haydn, Bishop, Donizetti, Delibes, Massenet, Chopin, Fauré, Ravel, Bantock and others.

Mme. Gauthier is an artist of charm and persuasive eloquence, especially in the province of French song. She pos-

sesses, moreover, a voice of searching beauty when properly managed, which is not as often as it should be. And in view of the technical defects of her vocalism she is not well advised in attempting such things as Gluck's "Ah! si la liberté" or the "M'odi, m'odi" from "Lucrezia Borgia." The distinction and emotional quality which pervaded her interpretation of such songs as Delibes's "Myrto," Joncières's "Chanson Sarrazine," Massenet's "Sous les Branches" and Chopin's "L'Oiselet" moved her hearers to real enthusiasm. The Malay cycle she delivered with poignant effect, though the songs themselves are of small account. In the harmonic garb with which they are invested they suggest, moreover, a sort of vitiated Debussy.

Carlo Edwards supported Mme. Gauthier with sympathetic accompaniments. H. F. P.

William Wheeler, tenor, and Mrs. William Wheeler, soprano, gave a delightful song recital before the Chaminade Society and its guests at the Hackensack, N. J., Golf Club last week. They aroused so much enthusiasm that they were immediately asked to return next season.

## ZACH'S ORCHESTRA STARTS ON TOUR

Gives Last Concert in St. Louis  
—Paderewski and Choruses  
Heard

ST. LOUIS, Mo., April 28.—With the exception of graduating exercises, the concert season virtually closed this week with rather a full calendar. Last Saturday evening, the Symphony Orchestra (with its traveling strength) gave a most delightful concert at the Victoria Theater before a rather small audience. The men, despite the fact that they had not played together in several weeks, gave a good account of themselves in a fine program. Leonora Allen, soprano soloist, was taken ill on her arrival in the city and was not able to sing. Charles Gallagher, bass, gave an aria from Verdi's "Sicilian Vespers," Arthur Hackett, *Lohengrin's* Narrative from "Lohengrin," and Lillia Snelling, an aria from "Der Freischütz." These singers were all enjoyed and each added an extra. Mr. Hackett's singing of his encore, a "Manon Lescaut" air, was the most charming bit of singing of this number that we have ever heard here. The orchestra departed early Sunday morning for its Southern tour.

Saturday night also brought the closing concert of the Liederkrantz Club. It was one of the best the singers have given in a long time, and besides the various choral numbers conducted by E. Prang Stamm, there were solo numbers by Mme. Margaret Berry-Miller, soprano, and Henry Boecler, basso. In her group of English songs, Mme. Berry-Miller was at her best and responded with extras.

Monday night of this week brought a recital by Ignace Paderewski, who played a rather monotonous program, embellished with a few extras, but in much better style than his recital last year. The great master was surely in fine fettle, but despite his wonderful technique, he was prone at times to indulge in "pounding." The audience did not care to let him go, however, and he added four extras after the regular program. The Odeon was comfortably filled.

On Tuesday night the Apollo Club gave its final subscription concert. The soloist was Arthur Middleton, basso, and his contribution to the program contained an aria by Rossini, a group of German songs, a group of settings to Kipling poems and several others. He showed a most convincing style and a voice particularly adapted to concert work, and the audience seemed very well pleased with his singing. The club gave a varied list of offerings, and Mr. Galloway, as usual, demonstrated his usual capabilities as a director.

Last night, despite a terrific rainstorm, a goodly sized audience listened with much interest to a mixed program at the Odeon, given by Stella DeMette, contralto; Angelo Antola, baritone, and the mixed chorus from the Liederkrantz Club under E. Prang Stamm, the soloists sharing honors with conductor and chorus. Miss DeMette, originally from St. Louis, displayed a fine contralto quality, particularly in her rendition of the Habanera from "Carmen," with the assistance of the whole chorus. Mr. Antola, a favorite here, sang the "Pagliacci" Prologue with such gusto that a part had to be repeated. The choruses, numbering several operatic gems, were finely sung.

At the final Saturday Musicales at the City Club this noon, the program was the most inspiring of the season. It was presented by a picked chorus of 100 voices from the high schools, assisted by an orchestra and conducted by E. L. Coburn, supervisor of music for the city. The choruses sung were a part of the regular school work and ranged from grand opera excerpts from "Rienzi," "Flying Dutchman" and "Traviata" to three big numbers from oratorios. The freshness of the voices made a stirring appeal to a big crowd. Mrs. Delbert H. Clelland, soprano, sang a solo.

H. W. C.

Maggie Teyte to Sing in Columbia University Summer Operas

Maggie Teyte, the lyric soprano, has been engaged to sing in four of the operas to be given next summer at Columbia University as a part of the summer session. The prima donna will make her début in the series as *Marguerite* in "Faust." She will sing in the two performances of "Faust" and two performances of "La Bohème."

## BREATH—LIFE—VOICE

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Apply, Mr. Robert Mitchell, Secretary



## ERIE CIVIC CHORUS GIVES "KUBLA KHAN"

Coleridge-Taylor Rhapsody Has  
American Premiere, Under  
Henry B. Vincent

ERIE, PA., April 24.—At the Park Opera House, recently, Erie's Community Chorus of one hundred voices, under the direction of Henry B. Vincent, gave a successful "first-time-in-America" production of Coleridge-Taylor's rhapsody, "Kubla Khan," with piano and orchestral accompaniment. Mrs. Georgia French Brevillier, with a voice well suited to the solo part, sang beautifully and gave a vivid interpretation of the text. The large audience accorded enthusiastic approval to the work of the well-trained chorus and its able conductor. A combined patriotic and communal spirit united the chorus and audience in the singing of "America," as the opening. Another number causing great enthusiasm was "The Old Flag Never Touched the Ground, Boys!"

The Community Chorus, organized three seasons ago by Mr. Vincent, has become a potent factor in the musical activity of this city. Several communal "songs" will be held in the parks in the early summer. In August the chorus will present "Kubla Khan," at Chautauqua, N. Y., and, in October, it will take part in the Festival at Lockport, N. Y.

E. M.

### Frieda Hempel to Spend Vacation in White Mountains

Frieda Hempel, the distinguished soprano of the Metropolitan Opera Company, has taken a fine summer home in the White Mountains for the season, and will occupy it about June 1. The place is handsomely appointed and has tennis courts and golf course. Miss Hempel will spend about two months there and will do considerable mountain climbing and motoring. She will probably spend August and September at the seashore. Next season, Miss Hempel will open her concert tour with an engagement in the Southwest and will make a Texas tour during October. She will be on the Pacific Coast in March and April, after

the opera season. Miss Hempel has been singing at a number of concerts and recitals this spring, and at festivals in Chicago, Charlotte and Bowling Green.

## GRANVILLE, O., FESTIVAL FEATURES COLLEGE CHORUS

Russian Symphony Greatly Liked—  
Edgar Schofield and Local Artists  
Score as Soloists

GRANVILLE, OHIO, April 29.—The eleventh annual spring music festival was held yesterday. The afternoon was given over to a concert by the Russian Symphony Orchestra, under the able leadership of Modest Altschuler. The two numbers on the program deserving special mention were Beethoven's "Pastoral" Symphony and Wagner's Prelude to "Lohengrin." In the evening the "Hiawatha" trilogy of Coleridge-Taylor was sung for the first time at these festivals, with the entire orchestra as the accompaniment.

Edgar Schofield, bass-baritone, sang the title rôle, and Mrs. Corinne I. Lockman and Prof. Ralph W. Soule of the Dennison University Conservatory of Music sang the soprano and tenor solos. Prof. Karl Eschman, dean of the Conservatory, conducted for the fourth consecutive year. This is the second year that the Russian Orchestra has aided in making the Granville festival season a success.

The chorus is made up largely of college students with a good proportion of permanent members from the community. The capacity of the church auditorium was taxed at each performance and it is hoped before many years a new auditorium can be provided.

From Granville the orchestra goes to Canada for Toronto concerts, where Mr. Schofield will sing "Judas Maccabeus" and "Elijah" with the orchestra.

### Enjoyable Joint Recital Closes Mitchell Series in Kansas City

KANSAS CITY, MO., May 2.—The series of concerts under the management of Myrtle Irene Mitchell closed last Friday afternoon with an enjoyable joint recital by Maude Fay, soprano, who sang beautifully in all her numbers, and the Japanese dancer, Michio Itow. The series has been highly successful.

S. E. B.

## MATZENAUER WITH PAULIST CHORISTERS

Sings Impressively as Soloist  
with Chicago Organization—  
Sametini Also Assists

CHICAGO, April 30.—Mme. Margaret Matzenauer, with Leon Sametini and the Paulist Choristers, gave a benefit concert last night for the House of the Good Shepherd. A group of German songs, by Richard Strauss and Egon Pollak; four songs by American composers, and "Mon coeur s'ouvre à ta voix," from "Samson et Dalila," constituted the soprano's offering. Her voice seemed inexhaustible and she gave the impression of tremendous reserve power. Her tones were rich, full, glorious. There were delicacy and mobile expression in Scott's "Lullaby" and Egon Pollak's "Schlafen, Schlafen," and voluptuous tone in the "Samson" aria. Egon Pollak, her accompanist, was heartily applauded for his tender songs which Mme. Matzenauer sang.

Leon Sametini played the last two movements of the Mendelssohn Concerto with authority and pleasing, singing tone. He had to respond to several encores after a group of Kreisler numbers.

The Paulist Choristers, conducted by Father Finn, displayed those qualities which have given them such high rank among choral bodies. Shuetky's "Emitte Spiritum Tuum" was given an exalted religious interpretation, the shadings and tonal quality admirably adapted to the meaning of the text and music. A number of choruses by Russian composers included Gretchaninoff's "Cherubic Hymn," Zolotareff's "The Gipsy," Rimsky-Korsakoff's "Kolyada" (a song which might almost be taken as the official hymn of the Russian revolution), Stravinsky's "Down St. Peter's Road," Archangelsky's "The Day of Judgment" and Rachmaninoff's "Praise the Lord from Heaven."

Flora Guenzburg-Zygmant, Polish pianist, made her Chicago debut yesterday afternoon in the Illinois Theater, before a large audience, largely racial in its composition. Her work was of high order in the Chopin numbers, where she interpreted the poetry and beauty of the compositions as if she were oblivious of her hearers, and as though dreaming through the lovely phrases were her highest joy in life. In Glazounoff's Theme and Variations she played with less artistic mastery, but showed technical skill and tonal feeling.

Elizabeth and Ellen Townsend, sopranos, gave a duet recital in the Florentine Room of the Congress Hotel yesterday. Their ensemble work was delightful, the two voices blending beautifully, while the solo work of Ellen Townsend was beautiful and artistic. Her sister was vocally less impressive, although she displayed interpretative skill.

FARNSWORTH WRIGHT.

### Artists to Appear at New York State Teachers' Convention Announced

Among the artists who will appear at the convention of the New York State Music Teachers' Association at Niagara Falls, June 26-28, Frederick Schlieder, chairman of the program committee, announces the following: Pianists—Germaine Schnitzer, Raymond Wilson, Angelo Patricolo, Julia Fields and Clara Schenker. Singers—Mme. Matja Nissen Stone, mezzo-contralto, formerly with the Metropolitan; Mme. Meta Schumann, soprano; Earle Tuckerman, baritone; the Niagara Choral Club, N. J. Zangs, conductor. Among the speakers will be: Mme. Adele Baldwin, May Laird Brown, Wesley Weyman, Douglas Alfred Smith, president of the Cornell Supervisors' Association; Frank Wright, president of the N. Y. S. M. T. A.; Warren Hedden, chairman of the examining board of the American Guild of Organists; Frederick Schlieder.

### Kathleen Hart-Bibb Closes Kinsey Concert Series in Chicago

CHICAGO, April 27.—Kathleen Hart-Bibb, soprano, closed the Carl D. Kinsey series of concerts in the Ziegfeld Theater Wednesday morning. Her voice was fresh and sweet, and she sang with intelligence and skill. Her brother-in-law, Frank Bibb, was a sympathetic accompanist. This was the thirty-sixth recital of this series. Christine Miller will be the first artist on the same series next season.

F. W.

## CLAUDIA MUZIO

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Metropolitan  
Opera Company



MISS MUZIO recently returned from Atlanta, Ga., where she scored a sensational success as Leonora in "Trovatore," and as Tosca. From May to November the soprano will rest at her handsome villa: 174 Madison Ave., Flushing, L. I., N. Y.

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## ECHOES OF MUSIC ABROAD

**Irk some Conditions Insisted Upon by Performing Rights' Society Chafe Concert-Givers in London—  
Sammarco's "Napoleon" the Dominating Feature of Neapolitan "Madame Sans-Gêne"—  
Opera in the Vernacular Thrives in English Provinces—Former Metropolitan Singer Takes  
Pay for Her Services in Food Supplies—New Belgian Composer Now to the Fore in England  
—English Composer Makes Vehement Protest Against "Party Politics" Unjust to Native Tal-  
ent—Tenor Who Defied the Milan Claque Creates New Puccini Rôle at Monte Carlo**

CONCERT-GIVERS in England are chafing now more than ever under the restrictions imposed by the Performing Rights' Society. The special point that causes the rub is the condition insisted upon by the society that the proprietor of the hall in which the concerts are given take out a license. Thus even the artists who are ready and willing to pay the performance royalties are deprived of the use of music they want to put on their programs if the fees are not paid directly by the hall management.

The London String Quartet, for instance, which has always been punctilious in paying the fees demanded for the use of modern works, has been forbidden by the society to play any of the music of Ravel, Debussy, Chausson, Fauré, César Franck and so forth, simply because the hall in which their concerts are given has refused to play the rôle demanded of it.

Isidore de Lara, who has accomplished wonders in keeping concert artists employed since the war started and is striving to further the Franco-British *entente cordiale* in music, experienced difficulty in putting on a French program just the other day. On the eve of giving the concert he was warned by the management of the hall that his program was impossible owing to the veto of the Performing Rights' Society. His answer was that he was prepared to pay the necessary fees, but he was assured that the fees would only be accepted from the proprietor of the hall. There he was between the devil and the deep sea. The society refused his fees and the hall vetoed his concert.

Finally concessions were made, but Mr. de Lara thinks the management of the society is in a chaotic state. He considers it only just and right that performance fees should be paid to composers, but, as things are, the executive artist, as he pointed out to his audience, is in a very difficult position—he can get no list of the works protected by the society, and the society protects practically all modern music emanating from any country but one. Fees for performance cannot be paid to German composers, and, therefore, artists can only feel themselves safe if they arrange programs of German music. After all, it seems an inauspicious time for the society to hamper musical intercourse between allied nations.

AS the outstanding novelty of the Neapolitan season "Madame Sans-Gêne" has succeeded in making a stronger appeal to the San Carlo's public than it has to New York audiences. Naples has been especially impressed by Mario Sammarco's *Napoleon* in the Giordano opera. The former Manhattan baritone has been singing at the San Carlo all season.

OPERA in English never fails of patronage in the English provinces, war or no war. There are several companies "on the road" in England at present and all of them are succeeding in making ends meet, at least. The principal organizations are the Beecham Company, the Carl Rosa Company and the Harrison Frewin Company. The Moody-Manners Company has practically dropped out, Charles Manners, the director of it, having made a tidy little fortune out of it for himself and his wife, Fanny Moody, the soprano.

Just now the Beecham Company is playing in Sheffield, following a five weeks' engagement in Manchester. Next comes a return engagement for a fortnight in Birmingham, and then the singers return to London for a new Beecham season there. During the Edinburgh engagement they added "The Girl of the Golden West" to their repertoire.

A COMPOSER much talked of in England at present is Eugene Goossens, a Belgian, to whose name "junior" must be added, as his father, also a Eugene, is a musician, too. Concert cellists, the present limitations of whose repertoire are beginning to tax the patience of their audiences, would do well to look into a rhapsody he has written for their in-

stead of money the custom seems to be becoming more and more prevalent. A recent instance centers upon Lucie Weidt, the dramatic soprano of the Vienna Court Opera, whose one short season at the Metropolitan was set in a frame of ill luck.

Mme. Weidt was engaged to sing at a private musicale at a castle near

works, his immaculate works, cut remorselessly. If he insists on better treatment he gets no hearing at all! This pleases the 'critic,' the conductor, all the other composers and the band. After all, of what importance is the composer or his views? His corpse is of more moment."

Then he comes to the aid of the unappreciated native talent by championing in particular Dan Godfrey, who as conductor of the Bournemouth Municipal Orchestra not only has had inadequate equipment to contend with, but has probably done more for home-grown composers and interpreters than any other man in England, with the single exception of Sir Thomas Beecham.

When a conductor does do honest work for his contemporaries he gets a sad reception, says Mr. Holbrooke. "I am thinking at present of Dan Godfrey in Bournemouth. In America he is thought to be the only man who really is out to help his native countrymen in music, either as soloist, singer, composer or conductor. They are nearly right, also when they regret the size of his orchestra. It



FRENCH MUSICIANS ACTIVE IN MAKING PROPAGANDA FOR THEIR COUNTRY'S MUSIC

One of the noteworthy results of the war thus far has been the impetus given to the sense of nationalism in music in the different countries engaged in the great struggle. France, in particular, has been energetic in making propaganda for the work of her composers. In the group here pictured, three of the leaders of the movement are singled out, as follows: (1) Vincent d'Indy, (2) André Messager, (3) Alfred Bruneau. Xavier Leroux is standing behind M. Bruneau.

strument. When it was played a few days ago at a sonata recital given by a cellist and a pianist, who put it on the program between the Brahms Sonata in F Major and the Grieg in A Minor, the London *Daily Telegraph* referred to it as "Mr. Goossens's very beautiful rhapsody." The composer has likewise distinguished himself as a conductor during the past two or three seasons.

ENTITLED to a special decoration as "the tenor that defied the claque" for a courageous stand he took at La Scala a year ago, Tito Schipa is more in the public eye now than probably any other Italian tenor in Europe. Recently he added to his laurels in the principal tenor rôle of Puccini's "La Rondine" at the world première at Monte Carlo. Puccini was on hand and, as usual, did not forget to be complimentary to the singers who "created" the leading rôles.

Before going to the Prince of Monaco's little opera house *de luxe* to join Director Gunsbourg's company, Schipa had been singing in Madrid and Lisbon. At a performance of "Manon" at the Royal Opera in Madrid the King of Spain called him to his box and conferred upon him the Cross of Alfonso XII. For this the *Corriere de Teatri* does not fail to offer its congratulations to the "paradisical artist."

DESPITE the official ban in Austria upon paying with articles of food in-

Brunn and the *Berliner Tageblatt* is responsible for the statement that her remuneration for her services consisted of fifty pounds of potatoes, twenty pounds of flour, five dozen eggs, two sides of bacon and a loaf of white bread!

ENGLAND'S musical problems bear so marked an analogy to our own that the introspective criticism expressed from time to time has a peculiar interest for us. Here, for instance, is the irrepressible Joseph Holbrooke complaining of the "party politics" to which he attributes the lack of opportunity with which highly capable native conductors, as well as soloists, have to contend.

But first of all the composer of "The Children of Don" explains why he has stopped trying to have his new works in the larger frame produced. "The music-makers supply 'novelties' *ad nauseam*," he tells *Musical Opinion*, "and they get short shrift for so doing—one performance and a bill for the parts! I do not supply 'novelties' any more. I write them and I keep them—much cheaper all round. I keep my hat on, and I do not catch cold. I give no tips and I have a little more filthy lucre to fall back upon for oysters and champagne! It is the strong man's world, who, if he does not go to hear his own works, saves his fare. If he is a parasite on this or that conductor he gets insults to the right and to the left, and his

is not beyond possibility that this kindly musician will get it increased some day, when more of the modern school of works will be within his grasp. I pointed out to some enthusiasts on Godfrey's work that never since he has worked in Bournemouth has he had the compliment extended to him of conducting a Philharmonic or any other important concert in London.

"Our effete 'Haldanes' (in music) go down and bore through their dull works year after year, by his invitation, but they do not think of an orchestral concert in his honor at their own schools. I really think Mr. Godfrey has been treated very hardly by his own profession. On the several occasions I have tried to get his services considered in London I have had no success. Perhaps Sir Thomas Beecham will remember him when there is an opportunity, since his kindly help to the young budding conductors in England in his splendid opera schemes is one of the best fruits for which we shall remember Beecham."

Holbrooke remembers only too well how young conductors have been kept out of all chances for years. "Would it not be wise for our established conductors to make way occasionally for Mr. Godfrey, or Mr. Fricker (doing fine work in Leeds), or Mr. Akeroyd (ditto in Liverpool), or Mr. Rodgers (ditto in Sheffield), or Mr. Bantock (ditto in Birmingham)? These are men we never

[Continued on page 18]

# LEOPOLD GODOWSKY World Famed Pianist

SEASON 1917-18

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## ECHOES OF MUSIC ABROAD

[Continued from page 17]

see down for a London orchestral concert." The H. A. Fricker referred to is the man chosen to succeed Dr. A. S. Vogt as conductor of Toronto's famous Mendelssohn Choir, at Dr. Vogt's suggestion.

Holbrooke wonders why the "flabby public" does not get tired, very tired, of its two or three "heroes" of the bâton and their ceaseless appearances, but supposes that as it has stood years of party politics it will stand anything.

Incidentally, he fails to understand why towns in the provinces like Bourne-mouth "bill" fifth-rate foreign artists in large type and the visiting native musician in type that cannot be seen. This, he considers, is too much like the "American method." It does great harm and accounts for the absolute indifference of the public in those places. Despite his warmly expressed admiration for Dan Godfrey, the composer recently declined to fulfil his engagement for a Bourne-mouth Symphony Concert because he did not think his name had appeared in large enough type on the posters.

## APPROVE BOSTON ARTISTS

Florence Hale, Soprano, and Marjorie Church Make Début

BOSTON, May 1.—Florence Hale, soprano, and Marjorie Church, pianist, gave a joint recital in Steinert Hall last Tuesday evening. Both young artists are well known in the musical and club circles of the city, and have often been heard at concerts, but Tuesday's performance can be considered their first public recital. The success of it should have been gratifying indeed to each artist. Miss Hale's program was a bit pretentious for her present vocal abilities, although from an interpretative standpoint she ably met its demands. She is a singer of poetical imagination and gave to each song a consistent and atmospheric flavor. Her voice is a lyric soprano of lovely quality, and it was in the songs requiring such style of singing that she excelled.

"Oh, Mr. Holbrooke, what a come-down is here!" exclaims London *Musical News*. "We have heard of prima donnas doing this sort of thing, but have always thought that composers dwelt on a higher plane."

A WINNER of the *Prix de Rome* is the conductor of the latest Belgian Band to visit England. His name is Alfred Mahy and the band is that of the First Regiment of Carabiniers. The program of the opening concert in London contained two of Mahy's compositions—a Caprice and a war-inspired piece, a "Marche des Poilus de l'Yser," which so pleased the audience that it had to be repeated. The band is said to be, in so far as tone, balance, technique and general musicianship are concerned, as good as the best that Belgium has yet sent to England.

At the same concert Arthur de Greef, most illustrious of Belgian pianists of to-day, was joined by a fellow-Belgian pianist named Delunes in transcriptions of Greef has made for two pianos of old Flemish chansons.

J. L. H.

Miss Church, an exceptionally talented pianist, played numbers by her master, Godowsky; Beethoven, Loeilly, Liszt, Rachmaninoff, Liadow and Rameau. Her admirable technique not only served her well, but her playing showed a complete and individual conception of the works at hand. Her rhythm was decisive and she played with pronounced authority. Both young artists were liberally remembered with flowers, and responded to several encores from an applauding audience.

W. H. L.

America is the clearing house, not the melting pot, for the world's music, according to Mrs. Charles J. McDermott, who gave an illuminating address at a meeting of the Women's Auxiliary Board for the Brooklyn concerts of the Symphony Society of New York at the Academy of Music on April 23. Plans for the coming season of orchestral concerts in Brooklyn were discussed, Mrs. James S. Waterman presiding.



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## SUE HARVARD

Selected out of 65 singers as soloist at First Church of Christ Scientist, New York City, scores great triumph on her first appearance in Baltimore, April 27, 1917.



Photo by Mishkin

Baltimore News, April 28, 1917.

A notable feature of the concert given at the Lyric last night by the Bethlehem Steel Company Band, under direction of A. M. Weingartner, was the appearance of Sue Harvard, a brilliantly gifted young soprano who had not before been heard in this city.

It would appear that the only reason Miss Harvard has not already made a big name for herself is that she is just at the threshold of her career. From the standpoint of both natural endowment and technical accomplishment she is head and shoulders over many of the much be-press-agented singers of the day. Her voice is of beautiful timbre, clear and of very wide range, and she uses it with the utmost skill. It is a sheer delight to hear a singer whose vocalization is as intelligent and as artistic as hers.

She has an abundance of temperament and colors her singing beautifully, particularly effective being her shading of high notes.

Baltimore Sun, April 23, 1917.

The concert of the Bethlehem Steel Company Band at the Lyric last evening served to introduce to Baltimore one of the most delightful singers heard here for many a day. Quite simply, and almost unheralded, Miss Sue Harvard, the soloist of the evening, gave a genuine thrill to those who heard her. She has a soprano voice of remarkable range and volume, with a fresh, clear, resonant quality and a wonderful purity of tone. Her manner is absolutely devoid of artificiality and she sings with delightful spontaneity.

Her sustained notes are marvelously even, and her mezzo voice is exquisite. She sings with a very real appreciation of emotional value and uses her technical equipment with rare intelligence.

Miss Harvard sang a group of songs by English, French and Russian composers, of which Rimsky-Korsakow's "Song of India" was, perhaps, the most satisfying, though her delicious

humor in "The Lass With the Delicate Air" was charming. In the aria "Depuis le Jour," from Charpentier's "Louise," she revealed the splendid dramatic qualities with which she is endowed.

Baltimore American, April 28, 1917.

Miss Harvard made her first appearance following this. She has a voice of a great deal of sweetness, exceedingly flexible and under careful and most intelligent control. She sings with much taste and discernment and brings much interpretative powers to her songs, especially to such compositions as Ronald's "Down in the Lost Forest," a favorite with contraltos and sopranos alike, but especially grateful from such a singer as Miss Harvard.

Baltimore Star, April 28, 1917.

Miss Sue Harvard, soprano, was the special soloist. Miss Harvard has one of the most beautiful voices and is one of the finest singers heard in Baltimore in a long time.

Personal Address: 225 West End Avenue, New York



# THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by  
MAURICE HALPERSON

Forty-third Article: Giuseppe Verdi (II)

THE observer, eager to trace the lines of spiritual development in Verdi's life and works, must go not to the place of his birth, the small town of Roncole, nor to Busseto, where he spent the happy days of his youth, but to Sant' Agata,



Maurice Halperson

the remarkable country estate that the master built for himself in the plain of Parma and two miles from Busseto.

Verdi created the place out of practically nothing. He erected the villa and had the park laid out and had magnificent trees planted. Altogether, when it was finished, he had created something that was entirely acceptable to his taste and that proved a delightful home for the master, who spent the greater part of the year for more than half a century in his beloved Sant' Agata. The road between Busseto and Sant' Agata is bordered on either side by poplar trees, a rather monotonous road that winds along between rich fields and meadows. As in France, the poplar is much used in Italy for bordering the roads.

A poet once pointedly designated the poplar as "nature's meaningless exclamation mark!" In walking on the road to Sant' Agata the last time I visited Verdi's estate, I thought of the charming children's rhymes by Mary Flint, the well-known writer, who recorded her impression of the stiff and prosaic poplar tree:

"'Twas a warm September evening  
And the poplars, straight and high,  
Stood like sentinels by the roadside  
With their backs against the sky."

The eye is suddenly arrested by a green oasis in the midst of this sad monotony. The large estate is surrounded by a high wall, over the top of which beautiful waving trees and high bushes may be seen nodding a greeting to passers-by. A bridge spans a dry moat and, if you are fortunate enough to be admitted, you now enter Verdi's famous estate, Sant' Agata.

## Verdi's Tusculum

The gate opens and the unpretentious villa, surrounded by blooming shrubs and bushes, lies before you. Two fine weeping willows hold a melancholy watch before the portals. The house itself is simple, but fine in its lines and in excellent taste. The words of the Roman poet, Terrentius, are inscribed above the door: "*Homo sum; humani nihil a me alienum puto*" ("I am a human being and nothing that is human is strange to me").

One of the most noticeable features of the park which altogether strikes a note of melancholy is the number and variety of trees, many of which Verdi himself planted. There are isolated specimens and groups that are exquisite. A great number of multicolored and beautiful beds bear witness to Verdi's love of flowers. Roses in great variety are to be found, this flower, next to the blooming myrtle, being Verdi's favorite.

There is a beautiful path covered with the branches of giant poplars growing so closely together that it is always shady and cool. It is a park abounding in artificial grottoes, romantic walks, vine covered trellises and water—much water. Because Verdi loved this element and felt inspired by it, he caused a large artificial lake to be constructed, upon which on hot days he rowed around, the master himself using the oars. The air of slight sadness that pervades the place may undoubtedly be traced to the great number of dark green cypresses growing in the park. A view of the many acres under cultivation and the rich meadows which Verdi, as a good agriculturist, bought from time to time, may be obtained from the high points in the park. I am not sure as to the exact acreage of the estate, but I do know that Sant' Agata is a very valuable property. To the north of the villa the jagged silhouette of the nearest line of the Alps arises from the plain, while toward the south the gentler outlines of the Appenines greet the eye.

Sant' Agata bears mute testimony to the shyness and retiring disposition of its owner. In Verdi's character we find as one of his most predominant traits, besides great kindness of heart, a decided love for solitude. A strange feeling of longing crept over me as I walked the still paths or rested in the peaceful, wooded spots in which no sound of human activities penetrated. I finally began to sing and to talk to myself, for I felt as though I were quite alone on an enchanted island. Gentle zephyrs murmured through the leaves of the cypresses and other trees and it almost seemed as though I heard the melancholy strains of the touching prelude to the master's "Traviata."

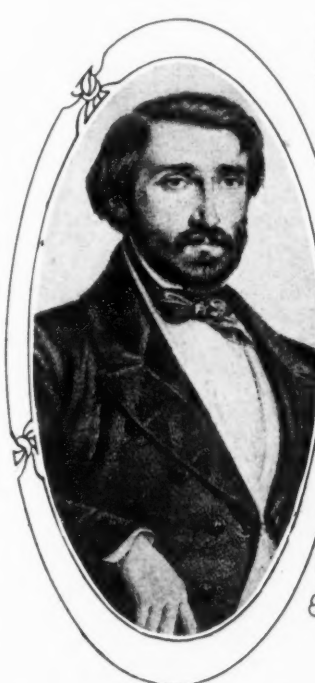
## The Recluse of Sant' Agata

During Verdi's lifetime the isolation at Sant' Agata was carefully maintained. He permitted no sound to disturb him and demanded that quiet reign both in the villa itself and in the park. This might have been different if fate had conceded the master the blessing of merry children's laughter, but, alas, we know that Verdi's two sons by his first marriage with Margherita Barezzi died in their infancy, and there was no issue from his second marriage with the celebrated singer, Mme. Giuseppina Strepponi.

It is well known that Verdi did most of his composing at night because, as he expressed it, "day, by its very nature, is replete with sounds that one escapes at night." Verdi detested anything approaching noisiness and turbulence. He disliked having to deal with the peasants and tenants because of their loud voices and their violent gesticulations. I saw two old servants at Sant' Agata who had been with Verdi for many years and who never spoke much above a whisper, so that it almost seemed as though they suffered from chronic hoarseness. They had acquired this manner of speaking during Verdi's lifetime, for he permitted no loud word to be spoken in the villa. I am not quite certain as to whether or not the splendid dog who always accompanied the master in his walks had been forced to overcome the canine habit of barking. Probably this was the case, for Verdi treasured the faithful animal's memory, for to the left of the villa a marble column may be seen bearing the inscription in gilt letters: "To a true friend."

It is quite probable that the traits of

which I have just spoken may have been rooted in heredity, but undoubtedly the bitter experiences which came to Verdi when he was only twenty-seven years of age had much to do with the development of these characteristics. In 1840, in the short space of two weeks, Verdi suffered the loss by death of his much beloved wife, Margherita, and of their two small sons. This blow was followed almost immediately by the complete failure of his first comic opera, "King for a Day," of which mention was made in the preceding article. In a letter to a friend Verdi blamed the audience at the Scala that had passed judgment on his



Reprint of a Rare Photograph of Giuseppe Verdi, Taken in 1840, When He Was Twenty-seven Years Old. Villa Sant' Agata, Verdi's Home Near Busseto

work for its failure and contended that they had attempted "to punish the artist in the much tried husband and father." As a matter of fact, the failure of the opera was not an unmerited one. However it be, at twenty-seven the unfortunate Verdi found himself alone in the world. He gave undue importance to the failure of his work and believed that he had reached the end as a composer. He felt crushed, beaten and robbed of all hope for the future. He walked through life at this period as a somnambulist might, almost unconscious of all external conditions and happenings. His misfortunes had left a horrible emptiness in his very being, and he desired nothing more ardently than to flee to the desert, never again to gaze upon a human face.

## The Triumph of "Nabucco"

The impresario, Merelli, one of Giuseppe Verdi's most faithful friends, at last succeeded in rousing the composer from his lethargy. His condition must have been deplorable, since, as Verdi himself later admitted, hatred of all mankind and cynicism filled his heart, and had brought him to a state of absolute mental lassitude. He would neither write nor hear music. His favorite poets, his Bible, were cast aside. He passed his time reading wretched French novels, which he devoured with insatiable greed.

Merelli was quite a psychologist. For four months he allowed his friend to abandon himself to his grief. Then, meeting him accidentally in the street, he allowed a folded manuscript, as though by the merest chance, to glide into the young maestro's pocket with the careless words: "Take a look at this libretto, Verdi, and see what you think of it!" It was the manuscript of "Nabucco" (Nabucco is a contraction of Nabuccodonosor, as the famous Babylonian king, Nebuchadnezzar is called in Italian). The writer, Solera, had originally written this book for the well-known German opera composer, Otto Nicolai, who had lived many years in Italy, and whose melodic opera, "The Merry Wives of Windsor," was the fairest fruit of his studies in that country. Nicolai had

rejected the Biblical libretto, in place of which he wrote another opera, "Il Proscritto" ("The Exiled"), which failed completely. Merelli, thinking the text of "Nabucco" worthy of Verdi's muse, held it out to his unfortunate friend as a lure, seemingly by accident. His ruse was successful. Verdi read the text again and again, and gradually fell completely under the spell of its Biblical subject, one that appealed so strongly to his frame of mind at the time. Merelli, it is true, had commenced to despair, for it was more than five months before Verdi told him that he had begun work on the opera. Three months more and the work was completed. Its success was simply indescribable and Verdi, until then quite unknown, if not scorned, became in a trice the hero of the day. Enthusiasm for "Nabucco" went to such lengths that the fashions in Milan adopted its composer's name, and hats, shawls and cravats à la Verdi were sold everywhere. Verdi's celebrated slouch hat became famous. An Italian uncle of my mother once gave me one of these hats as a souvenir—I am sorry to say that I cannot show it to you. It had a red leather lining, on which were stamped the words, "Cappello Giuseppe Verdi—ricordo di 'Nabucco,' 1840" ("Giuseppe Verdi Hat—Souvenir of 'Nabucco,' 1840").

Thus, as he reached his twenty-ninth

year, Verdi realized that he had passed from the shadows of obscurity into one of the brightest places in the sun of fame. He was at once surrounded by hosts of friends, who made it their business to tell him how greatly they loved, esteemed and admired him. Naturally, each had believed in him, each had done something for him. Not one had doubted his genius; all had divined his success in advance; all wanted to be his friends and prophesied a most glorious future for him. It would not have been in keeping with Verdi's proud and sensitive nature and with the instinctive suspicion of the peasant which was one of his characteristics, had he not drawn a great lesson from these flattering impressions. The experience left a deep mark on him, one that could not be obliterated. Now he knew what to think of mankind, of its dignity and faith! And from that day, as one of the master's biographer's says, there played about his lips the peculiar smile which never quite abandoned his austere features. His glance held a bitter contempt for these friends, suddenly appearing out of nowhere, among whom there was not one who had taken the trouble to hunt him up in his solitude to speak a kind word, when he was weighted down by his first artistic failure.

I was interested in seeing in the entrance hall of the villa an arm-chair on high narrow wheels. Verdi during the last years of his life, when walking fatigued him, used this wheeled chair on the carefully tended paths of his garden, propelling it with his own hand.

We will now enter upon the ground floor of the rather extensive one-story building. To the right is the bedroom, at the same time the study of the great master. With reverence and emotion we cross its threshold, and above the door we read the solemn old Latin saying: "Introite, et hic dei sunt" ("Enter in; here, too, dwell the gods!").

In the last issue of MUSICAL AMERICA, in the headline attached to the review of Christine Langenhan's Boston recital début it was described as "Contralto's Boston Début." Mme. Langenhan is a soprano and not a contralto.

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## PORTLAND GLORIES IN WHITEHILL'S ART

American Bass Is Soloist at Civic  
Concert—Macfarlane Plays  
Own Work

PORTLAND, ME., May 4.—The final concert of the fifth season of municipal music was given last evening, with Clarence Whitehill as the assisting artist. Will C. Macfarlane gave a magnificent organ program, opening with the first movement of Widor's Sixth Symphony and including the massive Finale from Reubke's "Ninety-fourth Psalm" and his own "Scotch Fantasia." Mr. Whitehill delighted his audience with the following:

"Dio possente," from Gounod's "Faust"; "Visione Invernale," by Zandonai; "Chant de la Touraine," by Massenet; "Evening Star," aria, Wagner; "It Is Enough," Mendelssohn, sung to organ accompaniment; "The Street Sounds to the Soldiers' Tread," Somervell; "Uncle Rome," Homer; "My Homeland," Speaks; "A Ballynure Ballad," Old Irish.

He was most enthusiastically received and had to respond to encores after each group.

This course has been the most successful—both as to excellence of the artists offered and the interest shown—in the history of our municipal music. The free Sunday afternoon concerts retained their interest to a wonderful extent.

The daily summer afternoon concerts will be conducted this year beginning July 9 and continuing to Sept. 7. For next season a course of fifteen concerts is announced. Will C. Macfarlane will again be the organist and he will be assisted by the following:

Anna Case, on Oct. 11; Efrem Zimbalist, violinist, Nov. 1; Sophie Braslau, contralto, Nov. 15; Olive Kline and the Men's Singing Club, Nov. 29; Albert Lindquest, tenor, Dec. 13; Trio de Lutèce, Jan. 3; Men's Singing Club, Jan. 17; Alma Gluck, Jan. 31; Raymond

Havens, pianist, Feb. 7; a Wagner program by Mr. Macfarlane, on Feb. 21; Mabel Garrison, soprano, March 7; Emilio de Gogorza, March 21; a boy soprano, April 4; the Longy Club, April 18; the Men's Singing Club, May 2.

The Rossini Club held its annual meeting and banquet at Riverton Park yesterday and elected the following officers:

President, Julia E. Noyes; vice-president, Mrs. Fred H. Palmer; recording secretary, Mrs. Robert H. W. Lord; corresponding secretary, Marguerite Ogden; treasurer, Mary Seiders; librarian, Louise Armstrong.

Mrs. Edward M. Rand, who for twenty-five years has been the efficient president, resigned, much to the regret of the members. She was made honorary president and undoubtedly will still continue to be an inspiration and most efficient helper. A. B.

## FORTY PHILHARMONIC CONCERTS FOR NEW YORK

Plans for Next Season in the Greater  
City Announced—Beethoven-Brahms  
Cycle Projected

The Philharmonic Society of New York has announced its plans for the season of 1917-1918. As in former years, the regular subscription series at Carnegie Hall and at the Brooklyn Academy of Music will be given—twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in New York and five Sunday afternoons in Brooklyn. Mr. Stransky, whose contract has been extended for three years, begins, with this, his seventh Philharmonic season.

The society will follow its plan of the past year by giving a number of purely orchestral concerts. A long list of soloists is, nevertheless, presented to fill out the series of performances, which amount to more than forty in Greater New York. Among the artists who will appear are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Joan Manen, Carl Friedberg, Percy Grainger, Ossip Gabrilowitsch and Louis Graveure.

During the season it is planned to give a Beethoven-Brahms cycle, in which the orchestra will have the assistance of the Oratorio Society of New York, Louis Koemmenich, conductor. A portion of the cycle will be devoted to Beethoven's Ninth (Choral) Symphony.

The orchestra will make its usual tours through New England, New York State, the near South and the Middle West. Most of the cities in which it appears have been established on the regular visiting list of the Philharmonic Society.

## TWO CHATTANOOGA EVENTS

Margaret Wilson's Recital and Russian  
Symphony Concerts Acclaimed

CHATTANOOGA, TENN., April 29.—The recital given here by Margaret Wilson was enjoyed by a large audience. Miss Wilson's voice is well cultivated and she sings in finished style. She is especially happy in her French chansons. She received many encores, to which she responded willingly. She received a large bouquet, presented by Capt. J. F. Shipp, in behalf of the Local Chapter of the Daughters of the Confederacy.

Miss Wilson was accompanied on the piano by Mrs. Ross David, of New York. A large sum was realized for the Red Cross Association.

The Russian Orchestra gave two concerts in Chattanooga Monday afternoon and evening, April 23, at the Bijou Opera House. Fair audiences attended. The afternoon concert was of music by Russian composers, with the exception of a capriccio by Saint-Saëns for violin, played by Ottokar Cadek, a local violinist of much talent.

The evening program consisted of the Fifth Symphony by Tchaikowsky, Rachmaninoff's "Isle of Death" and Cadman's "Thunderbird Suite." Hadley's cantata, "The Fairies," was sung with orchestral accompaniment by the choir of the Pilgrim Congregational Church, conducted by Prof. August Schmidt. The tenor solo was sung by J. Victor Goli-bart.

Mr. Altschuler controlled his musical forces with absolute precision.

At the close of the program, the orchestra played a number of patriotic airs, which were sung by the audience, standing, and evoked a great deal of enthusiasm. H. L. S.

Nana Genovese, mezzo-soprano, was the star soloist at a concert of the Shriners, given at Masonic Temple, Brooklyn, May 7. She had appeared at a similar occasion in Brooklyn several weeks ago.

# JOHANNES SEMBACH

Leading Tenor  
Metropolitan Opera Company



Photo by Karl Struss

Makes tremendous success as 'Siegfried' at  
Atlanta, Ga., April 28th, 1917. A typical  
criticism:—

### SEMBACH AS SIEGFRIED

Johannes Sembach was an admirable Siegfried, imbuing the role with a fine exuberance of spirit as of voice. The quality of his singing is in keeping with the Wagnerian strength of broad dramatic effects, and yet he has a quality and power of tone, a splendid sense of Wagnerian diction, which made his work in detail, as in sweep, highly satisfying. A heroic figure of Siegfried, he embodied the spontaneity of the character, its overflowing sense of life, and in voice as in action there was an exuberance of feeling, which reached the height of its power in his impassioned wooing of Brunnhilde.

—The Constitution, April 29, 1917.

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Holyoke, Mass., Telegram, April  
24, 1917.

"ZABETTA BRENSKA has a wonderfully appealing voice that is full of sympathy. She rendered the most difficult aria, 'Lieti Signor,' by Meyerbeer, in a manner that won warm outbursts of applause. Mme. Brenska rendered her group with the utmost purity and sweetness of tone. She displayed her dramatic voice to the best advantage in Paladilhe's 'Psyche' and her wonderfully tender reading of the Panizza 'Prison Song.'"

Holyoke Daily Transcript, April  
24, 1917.

"BRENSKA'S charm lies in her delightful gifts as an actress, her lovely voice, a light contralto, being helped out greatly by her use of it. Her songs in French were as dainty as possible, light, airy examples of grace, and she did them with an almost fairy like touch."

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# KRIENS SYMPHONY CLUB IN WELL PLAYED CONCERT



Photo by Underwood &amp; Underwood, N. Y.

Kriens Symphony Club Photographed in Carnegie Hall, New York. Christiaan Kriens, Conductor, Is Standing on the Platform in the Center

**THE** Kriens Symphony Club, of which Christiaan Kriens, the admired composer and pedagogue, is conductor, gave a concert in Carnegie Hall, New York, on April 28, before a good sized and enthusiastic audience. The young men and women who compose the orches-

tra played the "Magic Flute" Overture, Haydn's D Major Symphony, Mr. Kriens's delightful "In Holland" Suite and the march from "The Prophet" in commendable style and with ready responsiveness to Mr. Kriens's wishes. The tone of the string sections is solid

and of a quality unusually good for an orchestra constituted in this style.

Two soloists added variety to the program—the eminent harpist, Annie Louise David, and Violet Kish, a young violinist and pupil of Mr. Kriens. Mrs. David played an interesting new Con-

certo by Hoberg and some short pieces with consummate technical skill, with admirable artistry and taste and aroused some of the heartiest enthusiasm of the evening. Miss Kish, in the Wieniawski Concerto, revealed qualities that augur well for her future.

## NEWARK APPROVES MUSIC OF AMERICAN COMPOSERS

Lyric Club, Under Woodruff, Gives Native Program—Marie Tiffany and Schlegel Soloists

NEWARK, N. J., May 1.—There was no lack of music by American composers on the program which the Lyric Club of 110 women's voices, conducted by Arthur D. Woodruff, offered at the Palace Ballroom before a large audience Wednesday evening. There was Henry Hadley's cantata, "A Legend of Granada," which Mr. Hadley had composed for Mr. Woodruff, with text written specially for the work by Ethel Watts Mumford, and which the composer came from New York to hear last Wednesday; there was W. W. Gilchrist's "The Bells," so beautifully sung that it had to be repeated; there were William Lester's choral ballad, "Thyre the Fair," Gena Branscombe's "Roses in Madrid," and a number of shorter works and solo numbers by American composers. The attitude of the audience showed that to them good music was good music, regardless of the fact that the composer may come from no farther away than New York City.

The soloists were Marie Tiffany, soprano, and Carl Schlegel, baritone. In addition to her solo numbers, Mme. Tiffany sang the incidental soprano solos in Mr. Hadley's cantata, and Mr. Schlegel, in addition to his solo groups, sang the incidental baritone solos in "A Legend of Granada" and "Thyre the Fair."

Both soloists were very heartily applauded and responded with encores. The chorus, under the baton of Mr. Woodruff, sang, in addition to the numbers above mentioned, an interesting arrangement of the second movement of Beethoven's Sonata "Pathétique."

P. G.

## SAN JOSÉ AUDIENCE STIRRED

Record-Breaking Attendance for Damrosch Orchestra's Concert

SAN JOSÉ, CAL., April 26.—The audience which found its way into the Victory Theater to hear the New York Symphony Orchestra, caused a satisfied smile to spread over Manager Behymer's countenance. San José has not been regarded as first-class territory for musical attractions, but, at last, we are waking up. The attendance far exceeded expectations, and Harry Moore, manager of the theater, said at the close of the concert that he hadn't thought that San José could do it.

Needless to say, the concert more than warranted the record-breaking attendance. Never has this city heard such orchestral perfection. Mr. Zimbalist received an ovation at the conclusion of the Bruch G Minor Concerto and responded with Cui's fascinating "Orientale." There was an orchestral encore, too, and, at the conclusion of the program the audience had the privilege of singing the "Star-Spangled Banner," under the baton of Mr. Damrosch.

M. M. F.

## PATRIOTIC TOUCHES IN MR. HUMPHRIES' CONCERT

Timely Tinge in Program of Banks' Glee Club—Violinist and Soprano Are Able Solo Aides

Before an audience that overflowed the ballroom of the Hotel Plaza, H. R. Humphries, director of the New York Banks' Glee Club, gave his annual concert on the evening of May 1. Aiding the Banks' singers were Vera Barstow, violinist; Idelle A. Patterson, soprano; F. C. Merkert, tenor, and Frederick Patton, baritone. A strong flavor of patriotism was lent the program by such works as Dudley Buck's timely cantata, "Paul Revere's Ride" (Messrs. Merkert and Patton singing the incidental solos satisfactorily), and Laura S. Collins's "We Are With You, Mr. President!" The latter received its first hearing on this occasion and proved a straightforward, effective composition. A small squad of boy scouts held Old Glory aloft during the song. Miss Collins accompanied. Novello's popular "Keep the Home Fires Burning" also evoked enthusiasm. At Mr. Humphries' request the audience joined in the chorus.

Both Miss Barstow and Miss Patterson received well-merited ovations, having to perform extras. Miss Barstow played in polished style numbers by Von

Kenüts, Veracini, Pugnani-Kreisler, Massenet and others. Miss Patterson's enjoyable contributions were the "Ah! fors è lui" aria from "Traviata" and briefer pieces by Campbell-Tipton, Lehman, Rummell and Woodman. She was vivaciously applauded. The chorus opened the program with the march from "Aida," sung to words of patriotic character, and was heard later in Frey's "How Came Love," H. R. Shelley's "Dreaming," Kendall's "Tom, the Piper's Son" and Mr. Humphries' own "Our Country's Flag," which concluded the concert in stirring style. Giuseppe Dinelli was the accompanist and William A. Jones officiated at the organ. B. R.

## STATUS OF OPERA IN DISPUTE

Metropolitan-Hammerstein Suit Now Before Court of Appeals

ALBANY, N. Y., April 30.—Is the production of grand opera an interstate commodity, or a subject of commerce, so that contracts in restraint of it are in violation of the Sherman anti-trust law? This is the legal question presented for the first time to the Court of Appeals for determination of the status of grand opera in the action of the Metropolitan Opera Company against Oscar Hammerstein and Arthur Hammerstein, his son. Justice Pendleton at the New York special term ruled that the word "commerce" means an exchange of commodities and does not apply to the production of grand opera, and his decision was unanimously affirmed by the Appellate Division, first department, from which an appeal to the Court of Appeals has recently been submitted. A decision is expected before the adjournment of the court in June.

The Metropolitan Opera Company brought the action to obtain an injunction to restrain the Hammersteins from carrying out their announced intention of building an opera house in violation of their contract with the company not to engage in grand opera in New York for a period of ten years from 1910. H.

## Dedicate Music Collection in Pittsburgh Seminary

PITTSBURGH, May 1.—The Warrington Collection was opened to the public last week at the Western Theological Seminary. This collection of several thousand books was made during a long life by the late James Warrington of Philadelphia. It embraces a remarkably complete list of English and American hymnals, psalters, folk-songs and musical literature. The Cecilia Choir welcomed the visitors at the informal dedicatory reception.

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Harvey Hindermeyer.....Tenor 4		Cincinnati	Alma Beck.....Contralto 9
Harold Land.....Baritone 5		J. M. Pendery.....Baritone 4	
Carl Rupprecht.....Baritone 5		Chicago	Frank Parker.....Baritone 4
Edward J. Bogle.....Tenor 2		Youngstown	La Rue R. Boals.....Baritone 2
Arthur Middleton.....Bass 3		Mary Sharman.....Soprano 2	
Robert Armour.....Tenor 2		Rochester	Henry J. Schlegel.....Baritone 3
Kansas City, Mo.		Los Angeles, Cal.	Mrs. Ruth Cunningham.....Soprano 4
Edna Forsythe.....Soprano 4		Clifford Lott.....Baritone 4	
John R. McCleery.....Tenor 4			
Detroit			
Charles O. Smith.....Tenor 2			
Portland Ore.			
Andrew Caughey.....Baritone 2			
Maldwyn Evans.....Baritone 2			



## Winifred Christie's Gifts Not Confined to Solo Playing

Pianist Began Her Career as Ensemble Artist—Appearances with May Mukle and Her Sisters—Miss Christie's Two Arduous Seasons in America—Ideas of Program-Building

GENERALLY speaking, the average solo pianist of rank shows about as much ability to become a first-rate ensemble player as the traditional leopard to alter his spots. Equally infrequent is the phenomenon of the chamber music pianist undergoing transformation into a soloist of parallel distinction. Yet Winifred Christie, the young Scotch pianist, who was one of the shining ornaments of last season, can be said to exemplify this inverse procedure. She was proficient in the requirements of ensemble performance even in the days of her childhood and, as she matured, her mastery along these lines increased and her standing won general acknowledgment in England. But she did not restrict her activities to the extent of earning classification as a specialist.

Concert tours through England and the Continent proved Miss Christie's right to the honors of individual performance. These honors she garnered afresh in America and to such a degree that she has had little occasion to demonstrate the other aspect of her executive skill. Some day—she hopes it may be soon—the opportunity to emphasize her versatility will come.

"I used to play very frequently with May Mukle, the 'cellist," Miss Christie relates, "and sometimes in conjunction with her and her four sisters. The five between them play as many as twenty different instruments—everything from a double-bass to a piccolo and an oboe. May Mukle has often told me how, when she was a young girl, her folks would get her out of bed late in the evening to play 'cello when there was to be music. I should greatly like to give a series of sonata recitals with her in New York next year,

if such a thing could possibly be arranged. One of the works I should like to help introduce to this city is the Sextet of Chausson—a composition even greater, to my mind, than the master's quartet. That was one of the things which I often played with the Mukles."

It is a sufficiently remarkable fact that Miss Christie has not enjoyed a moment's rest since she came to America more than a year ago. Her first winter was marked by incessant recitals and all summer she concertized on the Pacific Coast. This past season allowed her not a moment of relaxation. When she returned from the road she was occupied with her classes at the Institute of Musical Art, where she supplanted Leginska. And instead of time for rest she had just about enough time to prepare a week's lessons. Yet neither her playing nor her teaching appears to have suffered by the unremitting strain. With it all Miss Christie, unlike some of her fellows, is not teaching with the idea of one day renouncing concert playing in its favor, as have some of her colleagues.

### Individual Development

Miss Christie hails from Stirling, in Scotland, and studied piano with a pupil of Tausig. One of his outstanding excellences was his liberality in the matter of individual development.

"He never insisted," she declares, "upon a hard and fast method of doing things. He would occasionally illustrate the way he produced a certain result, but, provided the pupil's way were logical, he never advanced any objection against it. That, to my mind, is the pedagogical ideal to be pursued in these days. But the idea has not yet found wholesale acceptance among teachers. Take Tobias Matthay, for instance. He insists that every pupil do everything in the exact way he prescribes."

During the coming summer Miss Christie will rest in Maine, unless there

is any possibility of making the trip to England in comparative safety. Much of her time will be devoted to arranging programs for next season. Program-building is with her a serious business. Too many programs, she believes, are put together carelessly, without thought for contrast, climax and suitable duration. "I do not believe," she says, "that recitals ought to last more than an hour and a quarter to an hour and a half. But I do think that there should be one specially significant work toward which the early part of the program should, as it were, lead the hearer. Also, that something light and brilliant should end the recital—I am very fond of Moszkowski, by the way."

### Attitude Toward Modern Music

The young artist may place on her programs next season Schumann's F Sharp Minor Sonata and the "Davidsbündler Tänzer"; also some of the Bach preludes and fugues that are not transcriptions. Among modern works she expresses a particular liking for the writings of Scriabine in Russia and Arnold Bax in England, though she cares little for Cyril Scott because of what she regards as his artificiality.

"Even a simple berceuse," she declares, "he spoils with his harmonization in incessant ninth chords." Schönberg's piano pieces in the famously ugly Op. 11 she has attempted in the intimacy of her own studio but not publicly. She is very fond, on the other hand, of the little musical caricatures by the Italian futurist, Alfred Casella, which she introduced to New York at one of her recitals last season.

H. F. P.

### Spalding Delights His Kansas City Hearers

KANSAS CITY, April 30.—Albert Spalding, violinist, played a delightful program at the Shubert Theater last Friday under the management of Myrtle Irene Mitchell. Mr. Spalding's playing charmed his audience and he had to play several encores. The work of his accompanist, André Benoist, was not a small factor in the highly enjoyable program.

S. E. B.

### Zoellners Heard In Durham, N. H.

DURHAM, N. H., May 1.—The Zoellner Quartet gave a concert April 30, concluding the series of the New Hampshire College Lecture Course. The Zoellners' performance was up to their usual high artistic standard.

## MRS. BEACH LEADS HUNT CHORUS IN OWN MUSIC

Pupils of Boston Contralto Aided by Composer In Their Recital—Soloists Impressive

BOSTON, April 21.—Helen Allen Hunt, the popular contralto and teacher of this city, presented some of her pupils in recital last evening in Steinert Hall. The soloists were Grace Gordon Pierce, soprano; Mrs. Carleton Daniels, soprano; Frank M. Wilbur, baritone; Ida C. Keay, contralto; Ethel W. Hunter, soprano; Nellie M. Wicher, contralto. Rachel Paine Slaman, soprano, and Juliet Stacy, contralto, sang the "Malika, Come" duet, Delibes' "Lakmé." A chorus of twenty women's voices presented D'Indy's "St. Mary Magdalen" and Mrs. Beach's "Rose of Avontown." The chorus reached a high degree of artistic ensemble, the voices blended unusually well, there was proper balance and the artistic effects in light and shade were impressively gained. In the latter chorus, the solo was beautifully sung by Mrs. Hunter, while Miss Pierce more than ably delivered the solo in the D'Indy chorus. The other soloists did praiseworthy work and capably demonstrated their thorough training.

The gathering was honored by the presence of the distinguished Boston composer, Mrs. H. H. A. Beach. When she stepped to the platform she was greeted by an outburst of applause from a host of her many admirers in this, her home city. Mrs. Beach played a group of her own songs, which were superbly sung by Ida Keay. She also acted as accompanist and conductor of the chorus in its singing of her "Rose of Avontown." The other accompaniments were played by Mrs. Minerva L. Felton and Harris Shaw.

Concluding, with Mrs. Beach at the piano, the audience joined the students in singing the National Anthem.

W. H. L.

### Yvonne de Tréville. Offers Spirescu Songs in Vanderbilt Home

Yvonne de Tréville, coloratura soprano, gave a recital, May 1, for the benefit of the Roumanian war sufferers, in the residence of Mrs. Vanderbilt, Fifth Avenue, New York. Miss de Tréville was accompanied by Oscar Spirescu, several of whose songs were presented by the soloist.

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Friday Evening  
May 11th

The first concert, devoted to a classical programme, filled Aeolian Hall to capacity; while at the second—a romantic programme—many were turned away. The following press tributes are typical:

"One of the best orchestral directors who have appeared in this city in recent years."—*W. J. Henderson, in New York Sun.*  
"A conductor of the finer grain."—*Richard Aldrich, in New York Times.*  
"Abundance of spirit, proper attention to tempos and nuances, good taste and excellent balance of his different choirs of instruments."—*Paul Morris, in New York Herald.*  
"Without artificiality or deliberate effort . . . consistently distinctive and individual."—*Sigmund Spaeth, in New York Evening Mail.*

### RUSSIAN PROGRAMME

Overture, "Russlan and Ludmilla" . . . . . Glinka  
Suite, op. 43 . . . . . Tchaikowsky  
"The Sirens" Symphonic Poem . . . . . Glière  
Second Concerto, C minor, for Piano and Orchestra . . . . . Rachmaninoff

**Soloist: OSSIP GABRILÓWITSCH**

(Orchestra under the direction of Arnold Volpe)

Symphony No. 4 in F Minor . . . . . Tchaikowsky

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## GIVE "STABAT MATER" BRILLIANTLY AT SYRACUSE



Photo by Doust Studio

Syracuse University Chorus in Rossini's "Stabat Mater." In Crouse College Auditorium, Syracuse University, April 26. Center, Left to Right: Frank Ormsby, Tenor; Grace Bonner Williams, Soprano; Prof. Howard Lyman, Conductor; Florence Mulford, Contralto; Frederic Martin, Basso. At the Organ, Prof. Harry L. Vibbard; at the Piano, Earl Buell Collins

SYRACUSE, N. Y., May 5.—A miscellaneous concert, followed by a brilliant performance of Rossini's "Stabat Mater," was given in the auditorium of the John Crouse Memorial College, Syracuse University, on Thursday evening, April 26, under the auspices of the Department of Choral Music.

For the first time since the inauguration of the Department of Choral Music, with Howard Lyman as director, has an oratorio performance been given, and for the first time has the department

brought to Syracuse four noted American artists for the solo parts.

Grace Bonner Williams, soprano; Florence Mulford, contralto; Frank Ormsby, tenor, and Frederic Martin, basso, were the soloists in the "Stabat Mater." Howard Lyman was the conductor, Harry Leonard Vibbard, the organist, and Earl Buell Collins played the piano accompaniments.

The University Chorus was recruited from the Department of Choral Music, from all the colleges in the university, and from local organizations affiliated

with the musical life of the institution and the municipality. The chorus gave a splendid account of itself, giving genuine pleasure to a large, enthusiastic audience. Soloists and chorus shared honors in a finished performance of the oratorio.

The concert preceding the "Stabat Mater" enlisted the services of the soloists, each of whom sang a group of songs, and the University Chorus, that sang Arthur Farwell's "Hymn to Liberty," two Negro Spirituals by H. T. Burleigh (*a cappella*), Parker's "In May," Bruno Huhn's "Invictus" and Henry Hadley's "Hong Kong Romance."

Frank Ormsby in songs by Lipton, Kuersteiner and Smith; Florence Mulford in numbers by Trunk, Carpenter and the "Carmen" Habanera; Grace Bonner Williams in songs by Handel, Spohr and Whelpley, and Frederic Martin, singing works of Hildach, Wolf, Bizet and Elgar, delighted their hearers and won well-deserved applause.

The University Chorus recently helped in a choral program in Syracuse in aid of Community Music propaganda, now in progress in Syracuse. At the Baccalaureate exercises of the university the Syracuse University Chorus will appear under the leadership of Howard Lyman.

### MR. BALFOUR A MUSICIAN

British Statesman Founder of Handel Society and a Fine Pianist

[Marquise de Fontenoy in the New York Evening Sun, May 5]

Of all the British statesmen that have ever held the office of Premier, there has never been one so passionately fond of music as Arthur Balfour, a fact which I would commend to those who have arranged to give entertainments in his honor during his stay in the United States. True, his uncle and immediate predecessor in the Premiership, the late Lord Salisbury, was very fond of the works of Rossini and of Meyerbeer. But he did not possess the musical gifts or remarkable knowledge of music of Arthur Balfour.

The latter is the founder of the Handel Society in England, which for the first ten years of its existence held its meetings at his house under his presidency. He has written a great number of articles and even a book on Handel, of whose works he possesses a magnificent and unrivalled collection. A couple of volumes of Schumann are his constant solace, and it was he who secured and paid for the publication of the whole "Book of Andreas Bach," a quaint volume of music which was written by Bernard Bach while he was a pupil of the great Sebastian Bach at Weimar in 1715. Before the war Balfour was one of the most constant attendants of the concerts of the London Symphony Orchestra, did much for a time to promote the comprehension in England of the

works of Wagner and made several pilgrimages to Bayreuth. He is one of the finest amateur pianists in the United Kingdom and his memory of the great classical works, which he plays without notes, is something altogether phenomenal.

Eleanor Painter, the soprano, will be seen in a four-act comedy next season under the management of Oliver Morosco. The play is "The Pursuit of Pamela," by Chester B. Fernald, author of "The Cat and the Cherub," the play on which the Leoni opera, "L'Oracolo," was founded.

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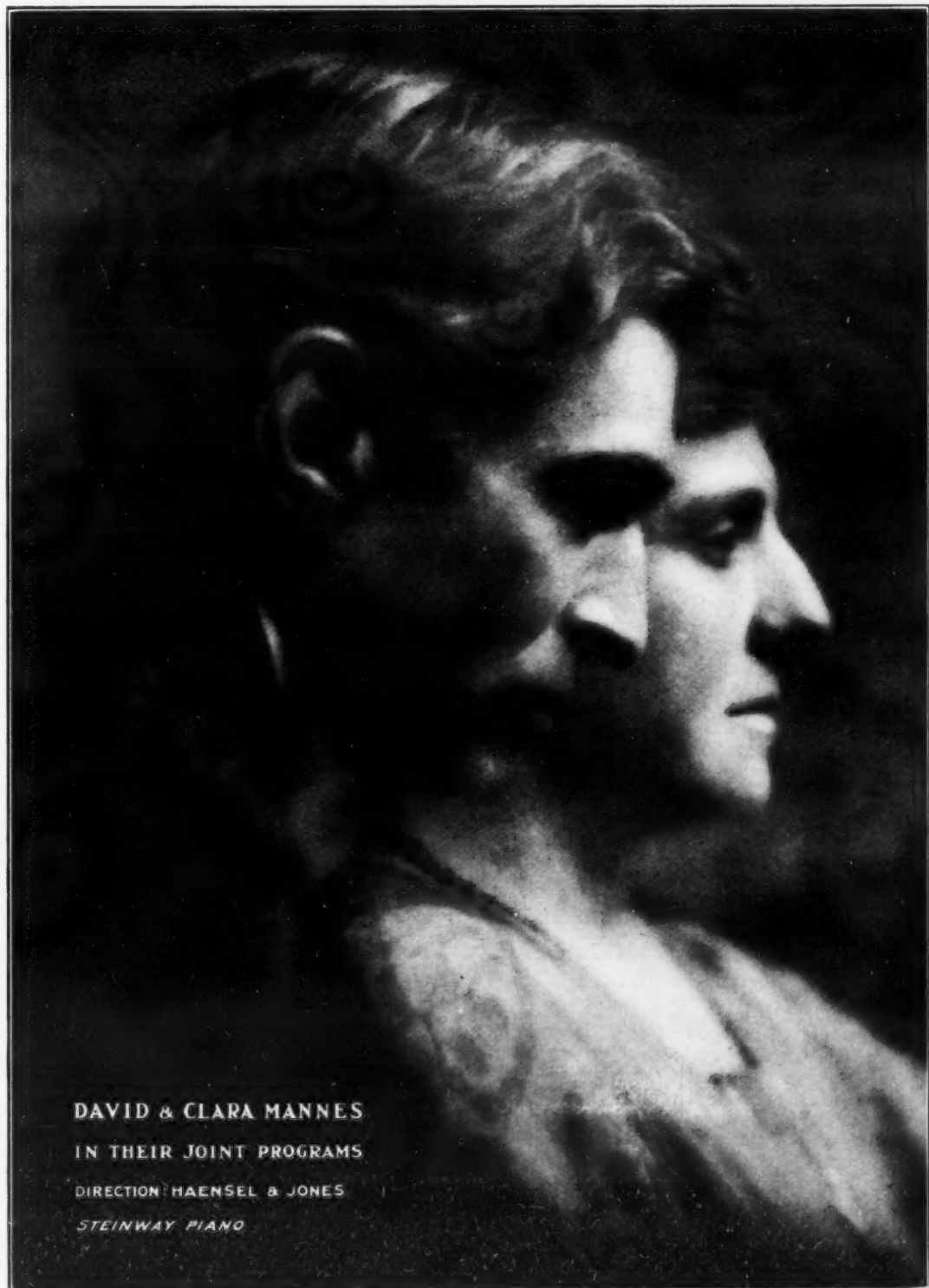
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## PITTSBURG (KANSAS) FESTIVAL A TRIUMPH FOR COMMUNITY MUSIC

Three Cities Send Choruses to Join in Inspired "Messiah" Performance, Under Mr. McCray's Baton—Minneapolis Orchestra and Noted Soloists Important Factors in Success

PITTSBURG, KAN., April 30.—A chorus of 450 voices, recruited from three cities—Pittsburg, Girard and Columbus, and including members from other communities—sang "The Messiah" on April 25 and 26 in the State Manual Training Normal's auditorium.

These programs and the other events of the Normal's Spring Festival made up the greatest week in music that southeastern Kansas has ever known. Walter McCray, director of the school's department of music, conducted "The Messiah."

These performances of the famous oratorio, the fifth and sixth in Pittsburg, were a triumph for Mr. McCray's ideas concerning community music, ideas that stretch the word "community" to mean a whole district. It was, in fact, a southeastern Kansas chorus that sang "The Messiah." It had been trained in sections in the three cities named, having had only two combined rehearsals. But it sang with a finish that choruses of its size attain but rarely.

Columbus sent about seventy singers, who locally constitute the Columbus Oratorio Society. It was the second year in "The Messiah" for this group. Girard sent fifty, being represented by a separate section for the first time. Students and Pittsburg singers made up the rest of the chorus. Each of the three sections had had weekly rehearsals for three months under Mr. McCray's direction.

Herbert Gould of Chicago was the basso soloist and the only one of the soloists who had not appeared here previously in "The Messiah." He won many admirers the first night and still more the second.

Ella Van Huff of Kansas City, Mo., was the contralto. She has been a favorite with Pittsburg lovers of music since her first engagement here two years ago and she lost no whit of her popularity this time. Her rich, even opulent, voice, and her power to cast over her hearers the devotional spell befitting the oratorio, made her singing thoroughly satisfying.

The soprano was Edith Bideau, who was employed as the Normal's teacher of

voice following her appearance in "The Messiah" last year. Although Miss Bideau has the dramatic rather than the oratorio style, she used a superior voice in a most pleasing way and gained a full share of the applause.

The tenor, Worth Faulkner of Chicago, was troubled by a cold that caused a slight huskiness in his upper register. Despite this, however, his singing was again of the kind that had caused him to be brought from Chicago a second time.

The orchestra was an example of what persistent work on a conductor's part may accomplish with mixed material. The thirty instruments gave both soloists and chorus solid support, a result it had taken three years to bring about. Moreover, the orchestra had no organ to support it. Charles McCray, trumpeter, executed with brilliant effect the solo in "The Trumpet Shall Sound."

Large audiences heard both presentations of the oratorio. This was also true of the other programs of the week.

In an afternoon concert, Thursday, the 26th, the four soloists and Gertrude Concannon, pianist, were heard. Mr. Gould and Miss Bideau both showed in their offerings their strong leaning toward the dramatic. Miss Concannon played a Hungarian Rhapsody, the orchestral score of which was played by Margaret Leavitt at a second piano.

The Minneapolis Symphony Orchestra gave two concerts Friday. Pittsburg was one of the limited number of cities on its spring tour in which a full symphony concert, instead of a "popular" program, was given in the afternoon as well as at night. The enthusiastic audience at the matinee justified Mr. Oberhoffer's judgment on this point. The orchestra was on the festival program last year also and a number now urge that it be made a permanent feature.

Marie Kaiser, soprano with the orchestra, was again in her home State when she sang here and the audience gave her the cordial greeting due a Kansas girl who has come into national recognition. Warren Proctor, tenor from the Chicago Grand Opera Company, who replaced Charles Harrison when the latter became ill recently, won his audience so completely that it would hardly let him go. This happened despite the fact that most persons in the audience did not know in advance that Mr. Harrison was not going to appear.

Miss Concannon, formerly of Kansas City and now the head of the Normal's piano department, gave on Monday night the opening concert of the festival. She was assisted by Rhetia Hesselberg of Joplin, the Normal's teacher of violin. Schumann, Chopin and Liszt were given chief place on the program. Miss Concannon's readings from these composers found an unusually responsive audience. Miss Hesselberg, who is always a master of her instrument, was at her best in Kreisler's arrangement of Bach's "Praeludium."

The music that is inherent in the classical dances was seen and felt, rather than heard, on the campus Wednesday afternoon, when 200 girls presented in pantomime and dance the old myth of "Pluto and Proserpine." More than 3000 persons witnessed the masque. It included twelve group dances and five solo dances. The rhythmic movements of the dancers, the brilliancy of costuming, and a background that intermingled the green of spring with the massive pillars at Russ Hall's main entrance, combined in a fine ensemble. Edna Irene Wiswell, director of physical training for women, arranged and directed the masque.

Other programs of the week were recitals by Miss Bideau's and Miss Concannon's advanced pupils. The voice recital closed with a scene from "Cavalleria Rusticana," in which the two glee clubs assisted.

Mr. McCray not only conducted "The Messiah" but also had general charge of the business end of the festival. It is to his rather rare combination of musicianship and executive ability that the marked success of the festival is chiefly to be attributed. ERNEST BENNETT.

## HEAR OPERA SINGERS IN CANTON CHURCH

San Carlo Artists Assist at Dedication—Paderewski and Werrenrath Score

CANTON, OHIO, May 5.—Two magnificent organs were dedicated recently. The dedication of the organ in St. Peter's Catholic Church enlisted the services of the entire San Carlo Grand Opera Company, a chorus of fifty local singers, Dr. Edwin Arthur Kraft of Cleveland and Adelaide Norwood. The event was an artistic success.

Albert Riemenschneider of Baldwin Wallace College, Berea, Ohio, dedicated the new three-manual organ in the First Congregational Church. His playing reached his usual high standard. The choir as directed by W. E. Strassner.

Paderewski gave his second and last concert recently before a large audience. He was compelled to request persons in the audience not to disturb him with needless noise. After his remarkably fine performance, Mme. Paderewski sold dolls for the Polish War Relief Fund. The concert was under the direction of Mrs. E. O. Portmann and May Beegle of Pittsburgh.

Reinold Werrenrath, the baritone, scored emphatically at the final concert of the season given by the Canton Ladies' Chorus. The chorus was directed by Sarah Lavin, the soprano and teacher.

## CONVENTION FEATURES MUSIC

Credits for Competent Instruction Urged at Mothers' Congress

WASHINGTON, D. C., May 2.—Realizing that music is an essential part of the fundamental education of the child, the National Convention of the Mothers' Congress and Parent Teachers' Association, which was just closed, gave music a conspicuous place at its meetings. A chorus of students of the Von Unschuld University of Music gave a stirring performance of "Our Country First," by Von Unschuld-Johnston. Mary Helen Howe, coloratura soprano, won favor on two occasions. On Sunday afternoon, Leroy Gilder, tenor, was the entertaining soloist. He was assisted by Frances Finckel, pianist. On April 30 Mme. Marie Von Unschuld, pianist, was heard in an artistic recital, assisted by her eight-year-old daughter, Madeleine, who played pieces by Mozart and Bach satisfyingly. Others who contributed to the musical features of the eight-day convention were Ethel Coffin, Mabel Anderson, Mrs. J. J. Stahl, M. Murray, B. Robinson, Constance Finckel and Florence Stonebraker.

As chairman of the Music Committee, Mme. Von Unschuld read an interesting paper in which she urged the careful selection of teachers for the child. Speaking of the credit allowed music in the high schools, she had this to say: "I urge that high schools shall not give music credit to pupils unless they are studying with accredited teachers. I mean that the accredited teachers of piano should show by examination in actual playing before a strict examining board, just as they have to pass in other subjects before the Board of Education. Whatever the name of the method may be, if the teacher's playing is musically correct, the method is right. Let us uplift the musical education to the degree it deserves. Let us uplift the one who undertakes the musical education of our children—children more intelligent than almost any other nation between the ages of twelve and seventeen. Let us help to enlighten those in charge of the schools to allow only worthy teachers to instruct them. What we want is sincere instruction based on real knowledge." W. H.

San Antonio Pianist Gives Interesting Lecture-Recital

SAN ANTONIO, TEX., April 30.—The first concert to be held under the auspices of the San Antonio Federation of Music Clubs was given lately by Nothera Barton, pianist, who is in charge of music at the Denton College of Industrial Arts. Miss Barton gave a lecture-recital which was both interesting and instructive. Before playing each composition she gave explanatory remarks. Miss Barton's program was chronologically arranged, beginning with Scarlatti and ending with Percy Grainger. She disclosed an admirable technique and interpretative gifts. C. D. M.

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"Messiah"

Minneapolis Symphony  
Orchestra Concert

Kansas City Oratorio Society  
"Erl King's Daughter"

Cedar Rapids Festival  
"Stabat Mater" and  
"Fair Ellen"

Milwaukee Arion Society  
"Jubilate" (Bruch)

Minneapolis Apollo Club  
Miscellaneous

Appleton Festival  
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## NEW JERSEY SCHOOL CHILDREN GIVE FESTIVAL

Burlington Pays Homage to Young Musicians Who Present Splendid Program—Well-Staged Operetta, "Contest of the Nations," Ends in a Burst of Patriotism



Cast of "Contest of the Nations," the Operetta that Was the Feature of the Burlington, New Jersey, Music Festival

BURLINGTON, N. J., April 30.—Tremendous success attended the second annual musical festival of the Burlington Public Schools, given in the Auditorium Theater, on April 27, under the direction of Clarence Wells. The proceeds of the performance were for the Burlington Chapter of the American Red Cross Society.

Many that sought admission to the festival were turned away, so great was the crowd. Enthusiasm ran high at all points in the program, which was di-

vided into three sections. In the first part, the combined High School Glee Clubs, accompanied by Winkler's Orchestra; the Treble Clef Club, and four soloists—Master Lester Paton, soprano; Master Quirney Mattox, violinist; John Alden Spooner, tenor, and George E. Emes, baritone—participated. Standard compositions were given capable interpretations that were thoroughly enjoyed.

Part two of the program was made up of solos by Messrs. Spooner and Emes, and numbers by Chopin, Brahms and

Jakobowski, played by the orchestra.

The feature of the evening was an operetta, "Contest of the Nations," in which 350 pupils, selected from the High School Glee Clubs and the grammar grades took part. The story of the operetta tells of a contest which has been arranged in order to settle a dispute of long standing as to which nation excels in singing, dancing, or picturesqueness. *Miss Columbia* is declared the winner.

As the chorus arose to sing "The Star-Spangled Banner," the lights were ex-

tinguished, and the *Continental Soldier* waved the American flag under the spotlight. A beautiful tableau was formed by *Columbia*, *American Indian*, *Quakeress*, *Dixie Girl*, *Country Fiddler*, *Arkansas Traveler*, *Puritan* and other members of the cast. The scene brought forth storms of applause.

The executive committee of the festival was made up of Wilbur Watts, Anna M. Reed and Clarence Wells. The committees on costumes, properties, decoration and business accomplished its tasks well.

### MME. SCHNITZER AIDE IN COLUMBIA CONCERT

Pianist Warmly Welcomed as Soloist with University Orchestra—Men Play Capably

Mme. Germaine Schnitzer, the noted pianist, was soloist at the concert given by the Columbia University Students' Orchestra at Earl Hall, on the University Campus, New York, on May 2, under the auspices of the department of music.

Mme. Schnitzer was given an ovation by an audience that filled every seat in the auditorium. Showing her fondness

for the romantic school of composers, she elected to play Schumann's "Carnaval," the Chopin Berceuse and Liszt's "Venezia e Napoli." Vigor and vitality marked her playing, as well as great variety of tonal color. Members of the orchestra, students of the Columbia School of Music and their friends gave the pianist a warm welcome.

Herbert Dittler conducted the University Orchestra in Beethoven's "Coriolan" Overture, Mozart's E Flat Major Symphony and Grieg's "Sigurd Jorsalfar" Suite. The men acquitted themselves well, making the desired effects precisely and effectively. The orchestra began the program by playing "The Star-Spangled Banner." H. B.

### BOSTON FASCINATED BY MME. AULD'S NOVEL SONGS

Soprano Gives Her First Recital, Offering Unique Program of Gallic Flavor

BOSTON, May 3.—Gertrude Auld, soprano, made her first appearance in this city in song recital last Monday evening in Steinert Hall. It was an unusual recital, both as regards program and interpretation. Mme. Auld possesses a voice of lovely timbre, which she uses with skill and discretion. Her interpretations revealed keen insight and a peculiarly delicate sense of fantasy. A

long group of folk songs, sung for the most part in the original texts, proved her versatility and immediately established a pleasant relationship with the audience. Her Moorish and Japanese songs were especially delightful.

"La flute enchantée" of Ravel, a rarely beautiful song, was very well presented, as was also the song by Bruneau, "L'Heureux Vagabond." "Au bord du Don," Moussorgsky and Gretchaninow's "Triste est le Steppe" gave Mme. Auld an opportunity to show her splendid reserve force and also her ability to build up a climax. "Le bonnes dames de St. Gervais," and "Au clair de la lune" of Mariniere recalled Mme. Yvette's inimitable charm.

Florence McMillan provided very satisfactory accompaniments. J. M. B.

### Distinguished Musical Folk at Eleanor Spencer's "At Home"

Eleanor Spencer gave a charming "At Home" at the Cosmopolitan Club, New York, April 29. Many distinguished persons from the musical and social world paid tribute to the pianist by their presence. Assisting hostesses were Mrs. Benrimo (wife of the joint author of the "Willow Tree" and "Yellow Jacket"), Gertrude Watson, Marie Caslova and Winifred Rogers. Among those attending were:

Mrs. Antonia Sawyer, Emilie Frances Bauer, Mr. and Mrs. Max Smith, Mr. and Mrs. Harold Bauer, Mr. and Mrs. Henry Holden Huss, Marion Bauer, Jan Sikesz, Mr. and Mrs. Walter Henry Rothwell, Harriette Brower, Miss Firgau, Frank La Forge, Ernesto Berumen, Harriet Scholder, Manfred Malkin, Mrs. Harrison Irvine, Caroline V. Kerr, Mrs. Frederick L. Coolidge, Mr. and Mrs. Hugo Kortschak, Florence Macbeth, Miss Shedlock, Maria Hersteinstein, Edwin Behme, A. Walter Kramer, Mr. and Mrs. Louis Svecenski, O. H. Osgood, Mr. and Mrs. Miss Saplo, Carl Friedberg, Annie Friedberg, Edwin Schneider, Mr. and Mrs. Edward Maryon, Bernard Sinsheimer, Mr. and Mrs. Howard Brockway, Mrs. Miller and Rosalie Miller, Mr. and Mrs. Jacques Thibaud, Charlotte Kent, Mr. and Mrs. Oscar Saenger, Mr. and Mrs. David Mannes, Vera Pappe, Mr. and Mrs. Alexander Block, Mr. and Mrs. Felix Arnold, Loleita O'Connell, artist pupil of Eleanor Spencer.

### Julia Culp Sails for Rotterdam

Among the passengers on board the Ryndam that left New York for Rotterdam on May 4 was Mme. Julia Culp, the noted Dutch singer. Count Adam Tarnowski, sent here as the Austrian Ambassador, and his suite sailed on the Ryndam.

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10,000 heard her at Newark, N. J., Festival, May 2nd.

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While the use of music in the war as an inspiration to victory has long been an accepted fact, there is another opportunity for musical service that should not be overlooked in these stirring days of recruiting. It is the opportunity for using music as a sociological force to better the conditions of camp life.

Our readers are doubtless familiar with the work which has been done among the Allied soldiers by the

English and French concert parties which have journeyed forth to entertain the men along the battle fronts. They have also read, perhaps, of the four or five men in a British regiment who made music together so happily that they were taken away from duty on the firing line and assigned to devote themselves to providing entertainment for the various troops at the front. When Sherwood Eddy sailed from New York last Saturday with his unit of Y. M. C. A. helpers for work among the Allies, he took with him two or three persons whose duty it will be to act as music-makers for the soldiers. One of these, as related on page 27 of this issue, is an American concert soprano, Elizabeth Parks, who has given up her duties here for four months to volunteer as a singer for the greater happiness of the Tommy Atkins and the poilu.

With the active propulsion of our own recruiting and with the prospect of some of our troops going to Europe in two or three months, the opportunity for service comes nearer home. Secretary Baker last Saturday announced the appointment of an advisory committee, with Raymond B. Fosdick at its head, to confer with the Secretary regarding the "checking of moral hazards frequently connected with camp life." The War Department's statement says that the "unhealthy moral environments" surrounding the camps "are frequently the result of limited sources of clean entertainment." In supplying this need music takes first place, and our musicians who are desirous of "doing their bit" should con their list of talents so as to determine just wherein they may be of service.

It is important that the troopers shall have music made for them, but care must be taken to select music that they will enjoy after a hard day's soldiering—and above all, it must be well performed. For instance, compelling the soldiers to listen to some singers that one could mention might be conducive to desertion rather than to sociological betterment.

More valuable sociologically than this music from without will be the music that the troops can be helped to make for themselves—community music of the war camps. Here there is a golden opportunity for many a "Harry Barnhart of the Trenches"—a man who will direct their campfire "sings," will organize their crude, impromptu orchestras, etc. This is an application of community music to wartime that should be invaluable in its service. The carrying out of it, however, will put a premium not upon the aristocratic aloofness of a musician's art, but upon his human sympathy for his fellows.

## "TAIL-ENDERS"

The sequence in order of intellectual, emotional and superficially brilliant compositions has long been the chief basis of organization for the programs of instrumental recitals. In principle it also guides song recitalists. Obviously it is a sound and sensible method in view of the psychology and receptiveness of concert-goers. But for a number of years it has been employed—unwittingly, perhaps—to the disadvantage of American songs.

Until a comparatively recent period the place of the English or American numbers on a singer's list was undisputed. They formed the last group by virtue of the accepted convention that put the German *lieder* in the middle and the Handelian or old French or Italian arias at the beginning. Now in the very nature of things the tail end of a program carries the implication of lightness, frothiness, relative insignificance and triviality. To-day the increasing cultivation of English and American lyrics has served somewhat to raise these to a position of greater dignity on the bill. Christine Miller, for example, put Carpenter's "Chinese Cycle" second among her offerings at her New York recital this past season and a number of other artists deserve thanks for similar efforts to defy precedent. But in perhaps seven cases out of ten the American group constitutes the tail-piece of the entertainment.

The condition calls for energetic remedy. If a serious and worthy composition the native lyric deserves to stand where critics and public will listen to it with respect and properly concentrated attention. The average reviewer does not hear the average closing numbers of the average recitalist. For this the exigencies of his profession and the traditions of program construction just referred to must be blamed. Hence songs that are often the reverse of tawdry, sentimental and artistically invertebrate productions are treated with indifference or contempt—or, worse still, are not treated at all. On their part those members of the audience who stay on the order of their going are dangerously liable to be weary, fidgety or otherwise inattentive toward the last and consequently incapable of receiving a song of elaborate plan and weighty caliber in the proper state of mental and emotional adjustment. Singers who have the welfare of American song literature at heart ought more generally to take counsel of their better judgment in this matter.

## PERSONALITIES



Photo Bain News Service

### Mischa Elman a Chess Enthusiast

The game of chess is particularly popular among musicians and is often employed to while away the hours of travel. Mischa Elman, the violinist, is reputed to be a chess player of extraordinary skill. Frequently he plays this fascinating game with Fritz Kreisler as his opponent.

**Galli-Curci**—Mme. Amelita Galli-Curci has just signed a contract to make records exclusively for the Victor Talking Machine Company until 1928.

**Fremstad**—Mme. Fremstad is anxious to turn over her fifty acres of land in Bridgeton, Me., for the uses of the government. The soil is good for raising potatoes and corn, but the singer does not know how to find the men to till it.

**Powell**—Maud Powell's third New York recital this season took place on April 23 when, with Arthur Loesser, her pianist, she gave a program in Aeolian Hall for the benefit of the New York Osteopathic Clinic. Two thousand dollars was raised for the cause.

**Purdy**—In the twenty-two cities in which Constance Purdy has appeared this season, she has sung seventy-six different Russian songs by twenty-one composers. Her repertoire of Russian songs alone comprises nearly 200 compositions, and she has made English translations of all those she sings, and many that she does not use on her programs.

**Godshalk**—Belle Godshalk, the gifted young American soprano, was one of the judges at the public speaking contest at the Moravian College for Women at Bethlehem on the evening of May 4, at which the Doster prizes were awarded. On this occasion a chorus of students sang in her honor the Mt. Holyoke College song, and at the close of the contest Miss Godshalk sang a group of songs for the girls.

**Goodson**—Katharine Goodson, who has been touring in Java this winter with marked success, received a special invitation to the Palace of the Sultan of Solo, that she might have the unique opportunity of hearing his wonderful band of twenty players on the Gamalan, the native instrument of Java, and also see his private troupe of Javanese dancers.

**Seagle**—Oscar Seagle has returned from a tour through the Middle West. He was amazed at the spirit prevalent throughout that part of the country. "If one believed all he read in the New York papers," said he, "he might well be convinced that patriotism was a purely Eastern product. The fact of the matter is that I found more real spirit of sacrifice there than I have in the East. This spirit has led the people to the point where they are considering their resources and planning to turn over to the Federal Government everything except that required for the barest necessities."

**Eddy**—Another honor has been conferred on Clarence Eddy, the organist. Already the only American who holds honorary membership in the famous Royal Academy of St. Cecilia, Rome, he has now been made "Officier d'Académie" of France. This decoration was recently conferred on Mr. Eddy by the French government, "in honor of his great ability as an organist and in appreciation of what he has done for French music." Announcement of the conferring of the honor was made by the Oakland, Cal., Chamber of Commerce at the request of the officers of the First Presbyterian Church of that city, where Mr. Eddy is organist.

**Rothwell**—Few conductors have had so many distinguished musicians follow their baton as Walter Henry Rothwell, whose achievements last summer as conductor of the Civic Orchestra Society of New York made him known to music-lovers far and wide. Mr. Rothwell has given orchestral accompaniments to Paderewski, Busoni, Ganz, Katharine Goodson, Ysaye, Maud Powell, Gabrilowitsch, Emil Sauer, Hofmann, Albert Spalding, among the instrumentalists, while famous singers who have followed his baton include Mme. Sembrich, Mme. Gadski, Mme. Melba, Mme. Nordica, Mme. Tetrazzini, Mme. Schumann-Heink, Mme. Alda, Bispham, Scotti, Bonci, Whitehill and McCormack.





OSCAR SEAGLE  
BARITONE







# POINT and COUNTERPOINT

AN artist acquaintance of ours recently sent out announcement cards for a private musicale (accompanied by tickets), and one of the cards was returned thus inscribed:

## Obligatory Concert Conscriptio

(calculated to popularize the cause of musicians in communities where etiquette obtains).

A new form of social courtesy is to "invite" you to pay \$2.00 and command you (without even a "please") to return tickets at your expense within a given time!!

\* \* \*

One of the Metropolitan staff tells us that a gloom was cast over the opera visit to Atlanta by the "bone dry" prohibition in that place. Possibly Birmingham outdoes its rival city in getting around the law in that respect. At mid-night on Saturday preceding the Biennial we saw two men careening across a Birmingham sidewalk in the highest state of exhilaration.

Still, it's time for somebody to write a protest against prohibition's taking the "punch" out of Southern hospitality.

\* \* \*

"Don't you love our song, 'The Star-Spangled Banner'?"

"I do," replied Senator Sorghum.

"Then why don't you join in the chorus?"

"My friend, the way for me to show real affection for a song is not to try to sing it."—Washington "Star."

\* \* \*

First Subway Director: "We may have to provide more seats."

Second Subway Director: "Nonsense! Simply have 'The Star-Spangled Banner' played on all cars."—Life.

\* \* \*

## Doctor, Are You Ready to Operate?

[Sign on a Broadway Shop]

Choice Seats for  
All Theaters and Opera  
in Florist

\* \* \*

The Singer: "I say, old man, I'm getting awfully popular. A new cigar has been named after me!"

His Manager: "H'm . . . Hope it draws better than you do!"

\* \* \*

"Pop, what do the music critics mean by spontaneous applause?"

"It is merely another way of saying the ushers are earning their salaries, my son."—Judge.

\* \* \*

"And the audience, my boy, were glued to their seats," said the delighted singer.

"That certainly was a neat way of keeping them there," said the critic.

\* \* \*

The police reporter, the only man available to cover an important concert, hands in his copy as follows:

A woman claiming to be Mme. Dulcinea, aged about 48, said to be a native of Italy,

gave an alleged recital last night, from 8.32 o'clock to 10.24 o'clock, in the Grand Opera House. She sang thirty-four songs said to have been composed by Italians and Frenchmen. Two uniformed men, Jack Mulligan, aged 23, and Larry Moore, aged 19, carried three bouquets of roses, carnations and ferns to the alleged vocalist at the conclusion of eighteen seconds of applause, which followed a song reported to have been in French. A man wearing a full dress suit, aged about 45, who was seated at the piano, and who is alleged to be the woman's husband, accepted the bouquets and handed them to the supposed singer, who smiled and sang another song. The audience of sixty-four persons left the theater without accident.

\* \* \*

Sambo had been arrested by Officer Murphy. "Well, what have you been up to?" said the police lieutenant.

"Ah ain' done nothin'," was the reply.

"Well, you must have said something then."

"Ah ain' said nothin' and Ah ain' done nothin'. Ah was just walking 'long peaceful like, singing 'Ireland Must Be Heaven, for My Mother Came from There,' when 'long come somethin' and hit me side de haid. When I done wake up this here officer had done got me."

\* \* \*

Dear P. & C.,

At the final rehearsal of the Ernest Bloch program last week that conductor silenced some disturbers in the hall with a forceful "Shut up, please!" One line, at least, of the "Canterbury Pilgrims" text must have been understood by Mr. Bloch.

Yours, ROGER BERNARD.  
New York, May 5, 1917.

\* \* \*

Click: "Your wife said she bought her hat for a song."

Clack: "Yes, but I had to furnish the notes."—Puck.

\* \* \*

There is much discussion about songs for this war. For the navy only one choice is possible. The navy will sing: "Dare to Be a Daniels!"—Life.

\* \* \*

## Music Aids the Potatriots

[From the New York Sun]

"Music, heavenly maid," is now a farmerette. She has enlisted with the rest of the aggies at the encampment of the woman's section of the Navy League at Farmingdale, Long Island, and the recruits in khaki now hoe, rake and weed to the accompaniment of suitable songs.

"God Save the Bean" is a favorite, and another is "I Did Not Raise My Soy (note: Soy bean, nutritious Chinese vegetable) to Be a Bean." "It's a Long Way to Cabbage" is another.

Said the vivacious press agent: "We tune the hoes to ragtime for despatch, but take to grand opera for the planting of swells such as potatoes. We take special care in selecting music for putting in the corn in order that it may grow up with a good ear."

\* \* \*

When Caruso was in Toledo on his concert tour he was interviewed by a reporter, and when the story appeared the singer's remarks were found to be in what passes for Italo-American dialect. Later, when another local newspaper man sought an interview, the tenor asked him:

"Do you speak Italian?"

The answer was in the negative.

"If you don't speak Italian, I don't want to talk to you," said Caruso. "In Toledo, newspapermen don't seem to understand my English."

## ELIZABETH PARKS SAILS TO SING FOR SOLDIERS

Soprano Gives Up Concert Work to Aid Y. M. C. A. Service at Front for Allied Armies

Elizabeth Parks, the popular soprano, has given up her concert work for the next four months to go to Europe and sing for the Allied soldiers in the trenches. Miss Parks was a member of Sherwood Eddy's party of Y. M. C. A. workers that sailed from New York last Saturday for service in the war zone. Miss Parks will have a motor car to take her from place to place in her work of singing for the men in the various regiments at the front. She is the first woman to undertake this work with the Y. M. C. A.

Miss Parks has been given a leave of absence as soloist at the First Congregational Church in Montclair, N. J., of which Mark Andrews is the organist and Charles Smith Mills the pastor. Miss

Parks has agreed to pay her expenses on this trip, but the Montclair church recently voted to contribute a sum toward this purpose, so that it might feel that Miss Parks represented the congregation in her work among the troops.

The young singer had to make rather hurried preparations for her sailing last Saturday, as she had but recently returned from a concert tour. In Lindsborg, Kan., she played a return engagement in the annual festival, once more making an ingratiating impression. On April 25 the soprano appeared successfully with the Musical Art Society of Corning, N. Y., and on April 29 she was heard in the "Messiah" with the Boston Choral Union, under Frederick W. Wodell.

Aborn Opera Company Closes Its Brooklyn Season

The Brooklyn season of the Aborn Grand Opera Company closed May 5 at the Academy of Music, the offerings of the week being "Rigoletto" and "Lucia di Lammermoor." In both operas ap-

peared Nadina Legat, Richard Bunn and Andrea Arensen, in addition to whom Luigi Dallemolle sang in the Donizetti work. Francesca Milena and Messrs. Agostini and Ballester were in the alternate cast of the latter. G. C. T.

## ALTHOUSE-BRENSKA RECITAL

Tenor and Mezzo-Contralto Give Fine Program in Holyoke, Mass.



Paul Althouse, Tenor of the Metropolitan Opera Company; Zabetta Brenska, Mezzo-Contralto, and William C. Hammond, "Snapped" at Holyoke, Mass., Where They Appeared in a Joint Program

HOLYOKE, MASS., April 28.—In High School Hall, Paul Althouse, tenor of the Metropolitan Opera House, and Zabetta Brenska, the charming young mezzo-contralto, gave a delightful joint recital, assisted by Charles A. Baker, at the piano, on Monday evening, April 23.

Mr. Althouse scored in the "Cielo e mar" aria from Ponchielli's "Gioconda" and songs by Cadman, Munro, Campbell-Tipton, Chadwick, Burleigh, Rogers, Dunn and Hammond, delivering his songs with artistic finish and lovely vocal quality and rising in his aria to dramatic heights. For Miss Brenska there were some Wekerlin Bergerettes, which she did most ingratiatingly, and French songs of Paladilhe and Panizza, as well as the "Lieti signor" air from Meyerbeer's "Huguenots." She made an altogether favorable impression, vocally and interpretatively.

Together the artists gave the "Garden Scene" from Moussorgsky's "Boris," in which Mr. Althouse effected his Metropolitan Opera debut several years ago. Mr. Baker's accompaniments were excellent.

## West Point Choir Sings at Columbia University Service

Eighty-five West Point cadets, members of the United States Military Academy Choir, last Sunday afternoon sang patriotic songs at the farewell services in St. Paul's Chapel on Morningside Heights in honor of the Columbia students who have enlisted for military service. Under the direction of Frederick Mayer, the West Point organist, the cadets, with well-trained voices, enthusiastically sang hymns and national airs. Their singing of "The Corps," the famous West Point song, was particularly fine. They also sang "America" and the huge crowd in the chapel joined in.

## Mariska Aldrich Becomes Bride of Los Angeles Business Man

SAN FRANCISCO, May 5.—Mariska Aldrich, the Metropolitan Opera soprano, last week became the bride of William E. S. Davis, a Los Angeles business man. The marriage ceremony was performed in Oakland, at the home of Dr. Bruno F. Sandow. T. N.

## Mme. Sembrich's Husband Reported Seriously Ill

Guillaume Stengel, husband of Marcella Sembrich, the noted Polish soprano, was reported seriously ill at the Hotel Gotham, New York, on Sunday, May 6, following a slight operation for a carbuncle. His serious condition after the operation alarmed his friends.

## CINCINNATI STORMS APPLAUSE AT CARUSO

Tenor Makes First of His Series of Concert Appearances Before Huge Throng

CINCINNATI, May 6.—Cincinnati, which has stood sponsor for all sorts and conditions of concerts, experienced a new musical thrill Tuesday evening, May 1, when the great Caruso appeared for the first time in concert in this city with the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald.

All the gala atmosphere of a May Festival was present. The huge Music Hall was crowded from pit to dome, not only every seat being taken but hundreds of people being placed upon the stage and as many as the police permitted ranged along the sides of the walls. Queen City society in its purple and fine linen turned out in full force. Every element which could make the concert a tremendous success was present.

Caruso sang in Cincinnati about twelve years ago in the days when his voice was phenomenal but his art rather conspicuous for its absence. On Tuesday one revelled in the sound of the same beautiful voice somewhat deepened and mellowed by time, but to which had been added the restraint and the power of a consummate art. While his arias fairly carried the audience by storm it was his encores, some of the most delicate and subtle of the modern French school, which stamped him as not only a great singer but a great artist. Caruso sang "O, Paradiso," from "L'Africaine," "Una Furtiva Lagrime," from "L'Elisir d'Amore," and "Vesti La Giubba," from "Pagliacci." Notable among his encores were "Extase," Duparc; "Triste Ritorno," Barthelemy; "J'ai pleuré en Rêve," Hüe; "Claire de Lune," Fauré, and "Floods of Spring," Rachmaninoff.

Dr. Kunwald and the orchestra shared in the enthusiasm aroused by the singer, the first number, the "Rienzi" Overture of Wagner, and the "Capriccio Italien" of Tchaikowsky bringing forth storms of applause. It remained, however, for Dvorak's lovely Symphony "From the New World," to which Dr. Kunwald and the orchestra gave a superlatively beautiful performance, to bring out an even more thunderous expression.

A. K. H.

## THE ART SUPPLEMENT

### OSCAR SEAGLE

OSCAR SEAGLE, whose portrait appears as a special supplement with this issue of MUSICAL AMERICA, possesses the distinction of carrying on the traditions of the art of the great Jean de Reszke. The Polish master himself years ago called Seagle a worthy successor in handing down the best traditions of the art of song, and within the last two months in a letter from Paris pointed to the many years of study which Seagle had spent with him as an example to young pupils who always imagine that in two or three years they are ready to make their public debut.

It was in 1902 that Mr. Seagle went to Paris to study. Before that time he had won his spurs as a singer in the South, the Middle West and in New York with the Castle Square Opera Company. He never ceased to take lessons from De Reszke until the outbreak of the war—a matter of twelve years—although after five years of training he gave his first recital in Paris and continued thereafter to do concert work in France, England and the United States.

Mr. Seagle's range of interpretation is wide, though his initial success was gained through the singing of French songs. His German songs he coached with Von zu Muehlin. Recently he has done much with the folk-songs of many lands, devoting himself primarily to those of the British Isles, France and the United States. His most recent experiment has been with the folk-songs of the South, the negro spirituals. He is particularly equipped to give fitting expression to these emotional utterances, through his Southern birth and training. He has also enjoyed the co-operation of Henry T. Burleigh.



## NOTABLE PREMIÈRES

Stories of Musical First Performances from  
Primal Times to the Present Day

By  
**FREDERICK H. MARTENS**

No. 7  
MUSICAL KNIGHTS OF THE ROAD: RECITALS OF THE TROUBADOURS

FROM approximately the eleventh to the thirteenth century was the golden age of the mediæval recital singer, who cultivated the art-song as distinct from the popular song of the lower orders. *Troubadours, trouvères* and *minnesinger* haunted the castles and rose-gardens of Provence, Northern France, Suabia and Aragon, hastening along the roads which led from one to another, running over their programs while they scanned the horizon for the next moated grange or beetling keep. We doubt if the records of their premières are preserved even in the yellowing parchments of dusty archives, for it was a careless age, without thought of posterity, and hardly knowing that it pays to advertise.



Frederick H. Martens

Singers were variously accomplished then. The *troubadour* and *trouvère*, nine times out of ten, was his own poet, interpreter and composer. Unlike singers of to-day, he found it easy to make up an entire program of songs dedicated to himself by himself. He chose his own method of vocal instruction and, if his voice justified it, what more was there to say? Anatomy's most interesting aspect being the chance it offered its students to investigate the vulnerable points for the introduction of sword or spear into the human body, our singers sang principally by the grace of God, and had

little conscious knowledge of epiglottis, diaphragm, and voice-placing.

Unlike vocalists of to-day, these aristocratic knights of the road did not barter their divine gifts for gold—they sang merely for their lady's smile, to use a poetic euphuism. But even then utilitarian error managed to creep in—the *jongleur*, a more Bohemian type of minstrel, who often acted as the troubadour's accompanist (though there were "self-accompanied" troubadours then as now), had an eye to the practical. Not being their social equal, when knights were bold in securing pledges of tender affection to recompense their throat-work, these fellows eagerly accepted from enthusiastic audiences rich jewels, brodered tunics, gloves and mantles, chargers, palfreys and mules, vessels of silver and vessels of gold. They even stooped to coin, for the mediæval proverb says: "Offer him a hundred marks of silver; if he take them he is a *jongleur's* son!" And this tradition of high fees has been handed down through the ages to the accompanist of to-day who, like his forebear, is a person of power, and often determines the singer's program.

In those days the crowned heads of Europe needed none to sing before them—they could sing before themselves. King Richard Lion-Heart, the King of Navarre, Pedro and Alfonso, Kings of Aragon, the German Emperors, Henry VI and Frederick Barbarossa, King Conradin, last of the Hohenstaufen dynasty, King Wenceslaus of Bohemia, and even the King of Portugal—his name was Denis—could always count on an enthusiastic audience. In addition, counts, barons, knights simple and other aristocrats enthralled the land with their lays.

In a general way their programs resembled those of the modern recital: They sang love-songs, spring songs, character songs, dramatic songs, pastorals, serenades, religious songs and "ballads"—these last not in the present day sense of the term. Some 2260 of these songs have been preserved, of which some have been transcribed and have given pleasure to modern ears. More interesting than their music, perhaps, is the truly temperamental career of many of these noble singers, in which they anticipate later aristocrats of the vocal art. Rambaut d'Aurenga fell in love with a number of ladies whom he had never seen—and who had never seen him. Gaucelm Faidit, the best singer among his contemporaries, turned *jongleur* because he lost his property dicing. Nearly every *troubadour* and *trouvère* was a "Poor Butterfly," hastening from one rose of love to another, and himself often stung in his daring quests for the honey of affection.

Saddest of all is the case of Folquet of Marseilles, an ardent and somewhat indiscriminate lover, who broke up many happy households. The distinctly *outré* songs of passion of his unregenerate days were his terror when he grew older. For Folquet became a bishop, and his enemies took delight in tormenting the then good old man with these sins of his early youth, hiring *jongleurs* to sing them in his presence whenever opportunity offered.

Worcester Chorus Aided by Soloists and Symphony

WORCESTER, MASS., April 30.—An audience of 600 heard the second annual concert of the Worcester Catholic Choral Union in Mechanics Hall last night. The

Walter Anderson  
presents

MABEL  
ADDISON

Contralto

171 W 57th St.  
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Summer Classes for Teachers and Singers begin June 1st

Teacher of Lillia Snelling, formerly with Metropolitan Opera Co. Jessie Pamplin, contralto, recent successful concerts in Buenos Aires and Montevideo, in U. S. 1917 and 1918. Ethel Frank, lyric soprano, engaged for Maine Festival, 1917.

Address:—HOTEL MAJESTIC, NEW YORK

Choral Union was assisted by the Worcester Symphony Orchestra, and the work presented was Gounod's "St. Cecilia Mass." The solo and ensemble work was exceptionally good. The soloists were Anna T. Hickey, soprano; Mary J. McMahon, contralto; George F. Hackett, tenor, and William F. Cashen, bass. Mr. Hackett is a younger brother of Charles

and Arthur Hackett, and promises to follow in the footsteps of his gifted brothers. The directors of the union are Edward D. Cunningham, William F. Cashen, Madge Feehan, Cecelia T. Kelley, Mary Haire, John J. Daley and John P. Lynch. T. F. Donovan is director, and Daniel Silvester, conductor, of the orchestra.

T. C. L.

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## DIVIDES ALLEGIANCE BETWEEN CONCERTS AND METROPOLITAN



Marie Tiffany, Gifted Soprano of the Metropolitan Opera Company

Marie Tiffany, the charming soprano of the Metropolitan Opera Company, in addition to her operatic duties, has filled a number of concert dates this season. Her April engagements included appearances at the First Congregational Church, Montclair; as soloist with the Woman's Choral Club of Jersey City; with the New York Liederkreis, and concerts in Newark and East Orange. On May 8 she was heard in Englewood, N. J. To a personality that immediately wins an audience, Miss Tiffany adds a soprano voice of fine quality and power, coupled with a keen interpretative sense. Laurels that she has gained in the concert field in the East she had earned similarly on the Pacific Coast, prior to her engagement by the Metropolitan Opera Company.

### George O'Connell in Two Notre Dame Concerts

NOTRE DAME, IND., April 22.—George O'Connell, tenor, sang in two concerts in Notre Dame recently. One was given in St. Mary's College, and the other in the University of Notre Dame. In the St. Mary's recital Mr. O'Connell sang songs by Italian, French, Norwegian, English and Irish composers. His sweet, expressive tenor was especially liked in an "Irish Cradle Song" by Harty, and the "Fuyez, douce image" aria from Massenet's "Manon."

### Toledo Chorus Closes Its Twenty-Sixth Season

TOLEDO, OHIO, April 30.—The final concert of the Toledo Männerchor's twenty-sixth season was given at the Scott High School auditorium April 26, under the direction of Joseph Wylli. The club sang in its accustomed good form, winning several encores. The boys' glee of the Lincoln school also sang several

numbers. Anna Murray-Hahn, contralto, of New York was the soloist and pleased the large audience with several groups and a Verdi aria. She added several encores. Dorothy Hutchins was the accompanist. The same evening a concert was given by the Epsilon Chapter of the Mu Phi Epsilon Sorority at the Collingwood Hall. Those presenting the program were Clara von Nostitz, Mabel Thompson and Helen Wright, pianists; Grace Mahr, contralto; Dorothy Elton, soprano; Margaret Burleigh and Florence Cutler, violinists. A concert for the organ fund of Epworth M. E. Church was given April 24, by Mrs. Randolph Hull, contralto, Mrs. Charles Brady, soprano, Roscoe Mulholland, baritone, Harold Harder, Clara von Nostitz and Mabel Thompson, pianists.

E. E. O.

### PITTSBURGH CHOIR GIVES PROGRAM OF WIDE SCOPE

Many Examples of Church Music Sung by Boyd Chorus—Mendelssohn Singers in Season's Finale

PITTSBURGH, PA., May 7.—A period of between 250 and 300 years, as it concerns church music, was covered last week at the fourteenth annual program of music given by the choir of the Western Theological Seminary in the First Presbyterian Church of Wilkesburg, under the direction of Charles N. Boyd, with Margaret A. Ledwith as organist. The program constituted works by Italian, Belgian, German, Russian and American composers.

The Bach cantata, "O Fire Everlasting, O Fount of Affection," was given here for the first time, it being the only accompanied number on the program. Margaret A. Fingal, contralto; William Kittman, tenor, and Ralph K. Merker, basso, sang the solo parts. Other interesting numbers were a sixteenth century dialogue by Albert Becker, the solo parts taken by Miss Fingal, and the "Tota Pulchra est Maria" and "Ave Maria," by Vincent Wheeler, a Pittsburgh composer. Mr. Boyd has a capable company of singers and has done much to create interest in early church music, through his Cecilia Choir.

The closing concert of the season was given last week by the Mendelssohn Choir, Ernest Lunt, director. The soloists were Rebecca Camenson and Ada M. Smith, sopranos; T. Earl Yearsley, tenor, and Frank E. Cuthbert, baritone. The offerings included "Miriam's Song of Triumph" (the opening number), a composition by Schubert, Mascagni's "Easter Hymn" from "Cavalleria Rusticana," and "King Olaf," by Sir Edward Elgar, all of which were effectively sung. Evelyn Parker presided at the piano, and Edward Napier was at the organ. The work of the soloists of the chorus was excellent.

E. C. S.

### Oklahoma City Greets Middleton as Apollo Club Soloist

OKLAHOMA, OKLA., May 2.—Arthur Middleton appeared in concert under the auspices of the Apollo Club, April 30. A very large audience applauded Mr. Middleton enthusiastically after each number. He was well accompanied by Pauline Roberts. The Apollo Club, under Edwin Vaile McIntyre, gave several numbers. Charles Haubiel gave a piano lecture-recital on "Beethoven and His Three Periods" Saturday. Mr. Haubiel's lecture was enlightening and his playing musicianly and sincere.

Vladimir Dubinsky gave an hour of serious music with McCall Lenham at the Biltmore, New York, last week.

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### DE KOVEN'S "HIGHWAYMAN" REVIVED IN NEW YORK

Old Operetta Is Warmly Welcomed—John Charles Thomas Fills Chief Rôle with Distinction

An elaborate revival was made on Wednesday evening, May 2, of Reginald de Koven's "The Highwayman" at the Forty-fourth Street Theater, New York. John Charles Thomas is featured in the leading rôle, which has been transposed for this production to suit this gifted baritone. Mr. Thomas carried his part through with distinction, winning many encores for his solos, especially "Kitty O'Brien" in the second act. He has improved greatly in his acting.

Prominent in the cast are Bianca Saroya, who sings *Lady Constance* with considerable *gusto*, Grace Fjorde, the *Lady Pamela*, who looks charming and sings likewise—it is said that a solo will be interpolated for her to give her an opportunity to display her beautiful voice—Jefferson De Angelis as *Foxy Quiller*, Letty Yorke as *Dolly Primrose*, and Sam Ash as *Lieutenant Rodney*. Mr. Ash won an ovation for his singing of "Gretna Green," and "While the Four Winds Blow"; he has some stirring top notes in his voice, of which he gives prodigally.

The chorus is able and a large orchestra plays Mr. de Koven's melodious score satisfyingly. Frank E. Tours conducts the orchestra with spirit and with a good hold on his forces, achieving splendid climaxes in the ensembles. After the second act Mr. de Koven made a speech before the curtain, thanking the audience for its reception of the operetta and the company for its labors in preparing the work.

### Musical Art Club of Boston Features Chadwick Work in Concert

BOSTON, April 27.—The Musical Art Club presented the final concert of this season in Jacob Sleeper Hall last evening. Assisting the chorus of women's voices, conducted by Stephen Townsend, were these soloists: Charlotte Williams Hills, soprano; John P. Marshall, organist, and Crystal Waters, soprano. The chorus sang a miscellaneous list of part songs, under the artistic direction of Mr. Townsend, with J. Angus Winter at the piano. Miss Waters, with Wilhelmina Keniston, as accompanist, sang a group of English and French songs; Mr. Marshall played two organ solos and Mrs. Hills, with Mary Shaw Swain, as accompanist, sang German, French and English songs with vocal beauty. The club's singing of Mr. Chadwick's "Gently Swaying" was one of the features of the program.

W. H. L.

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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## A Defense of the Critic and a Plea for Real American Orchestras

To the Editor of MUSICAL AMERICA:

Reading the two letters of protest from the director and secretary of the Oratorio Society of New York of the "scandalous" criticism of the performance of Bach's "Matthew Passion" makes one think of the childishness and unmanliness of some musicians. While I did not hear the work performed, it is common talk in New York and in outside circles as well that some of the poorest choral work is performed right in the metropolis. Many times I have heard it remarked in the leading publishing houses in your city that one has to go outside to hear real choral singing. I have never heard much poorer choral singing anywhere than right in Carnegie Hall.

But, more to the point: Is a conductor of a concert the best judge of his own work? Can a conductor who is putting all his thought as well as his emotion in the music hear the balance of parts, quality of tone, nuance, etc., as well as one who sits well back in the house?

I remember well how one poor critic came near losing his position for telling the truth as he saw it. There was a big howl from the officers and director of this society after a certain concert, and the editor was implored "to bounce this vile wretch," "who was killing all music in the town." Having been at the concert mentioned, I thought, after reading his criticism, how very lenient he was and how thankful the society should be to this "accursed man" (so called) for letting it down so easy. Every member of the chorus, the soloists and the orchestra said, "What a shame to criticize us."

But I was thankful that it was not my lot to write an account of that concert. Alas! the poor critic. When he writes with words of praise and kind things, all call him blessed; otherwise, he is fit for a cell in the county jail. Flattery is sweet, but the truth hurts. We do, however, expect conductors to be men, not pugilists.

Let's be "good sports" in this game and be real men. If a critic hears things differently from what we do at times, don't kill him, at any rate.

Another matter not connected with Bach's "Matthew Passion": Why are there so many conductors in America with names non-American—Mollenhauer, Damrosch, Koemmenich, Kunwald, Stock,

Muck, Stokowski, Oberhoffer? No American orchestra. What is the outlook for our young American players and conductors? As soon as there is a vacancy, who gets the chance? Certainly not Browns, Smiths or Wallaces. Are we not capable? Why not now have a real American orchestra where, at least, the English language is used at rehearsals? Or must we have it ever thrown at us, "The American, he has no temperament"? Have we advanced any the last twenty years? I say, No! These musical Hohenzollerns like us for our money, but are they with us in any other way? Again I say, No! We want a chance for our bright orchestral players. I know dozens of them who can't rise out of the orchestra pits for the above reasons.

I thank you for what you are doing for the real American.

Yours very sincerely,

A. H. TURNER.

Springfield, Mass., April 25, 1917.

## The Case of Mr. Koemmenich

To the Editor of MUSICAL AMERICA:

Pardon my garrulity, but in line with your propaganda for the recognition of the American musician and with our new-found, war-born desire for greater sympathy and charity among individuals, would it not be well for your "Open Forum" to refuse publicity to any personal attack not signed by its author's full name? There can be no objection to printing, over a *nom de plume*, inquiries or even impersonal discussions. But the publication of such a letter as that—in your issue of April 28—signed H. W. L., attacking the choral director, Louis Koemmenich, appears to me to encourage cowardice and to discourage ethical effort among musicians.

Sincerely yours,

GEORGE E. SHEA.

New York, May 3, 1917.

[It has been and continues to be the custom with all reputable newspapers to publish letters from correspondents and permit them to sign a *nom de plume* or only their initials, providing, of course, that the editor knows the identity of the writer.—Editor, MUSICAL AMERICA.]

## Defines Sousa's Status as an American Composer

To the Editor of MUSICAL AMERICA:

In a recent number of MUSICAL AMERICA I noticed the statement that one of our most prominent supervisors of public school music, lamenting the fact that the standard of American musical appreciation is low and that we have no folk-song, made the assertion before a national supervisors' association that the American people are suffering with a bad case of "Sousanity."

With all due respect to the distinguished services of the author of this statement, I wish to raise strenuous objection to the association of the name of our great bandmaster and composer, John Philip Sousa, with any influence that has caused the lowering of our musical tastes and standards. Mr. Sousa is a great master; he is a personification of the American spirit, and his marches are Americanism crystallized.

We have no folk-song, it is true, and we never will have one. It requires a prolonged period of unsophisticated simplicity and primitive resources to give birth to a folk-song, and America never has and, consequently, never will pass through such a period. The "melting-pot" process has been going on for so short a time that we can scarcely say that we have any such person as an American. The majority of our fathers or grandfathers came from Europe and it requires the centuries to blend bloods into a distinct nationality.

We have those, nevertheless, in whose bosoms breathes the spirit of the true American of the future; men who are keeping time with prophetic pulsations. John Philip Sousa is one of these men, and his marches are surcharged with all that is best and desirable in the American spirit.

It takes as great a master to write a great march as it does to write a minuet, a mazurka, a waltz, a sonata or even a symphony. Sousa's marches are dignified and heroic; they breathe the American spirit of enthusiasm, verve, vitality, aspiration and progression, and they will take their place in the coming years with the classical creations.

There was a time when the "Blue Danube" waltz was lightly spoken of; to-day some of our best artists find a place for it on their programs. It will be heard more frequently as the years go by.

Ragtime is a vicious thing and has done the cause of music a great deal of harm, but rhythm and an occasional syncope are indispensable qualities and breathe life and power into any music. The slowest Adagio is dead without rhythm, even if that rhythm must be extremely flexible. Each thing in its place is best. I heard one of our celebrated conductors lead one of our greatest symphony orchestras through the mazes and vistas of Beethoven's Fifth Symphony the other day as if the masterpiece were a Sousa march. This is ludicrous. It cheapens Beethoven. It would cheapen Sousa to attempt to play one of his marches like a Beethoven symphony.

There is a woman's sphere and a man's sphere. They were both created to perform different kinds of work. Classical music has its sphere, romantic music has its sphere. Sousa has created a world all his own, with a standard as exalted as any master, and future generations will do homage to the life and works of Sousa, "The March King."

Yours truly,

WILL GEORGE BUTLER.

Mansfield, Pa., April 21, 1917.

## Newcomers in Metropolitan Opera

To the Editor of MUSICAL AMERICA:

In the review of the opera season at the Metropolitan in your last number, your critic, "H. F. P.," gives a list of the newcomers of this year as Muzio, Carpi, Sundelius and Eversman. As a matter of fact, Marie Tiffany and Odette Le Fontenay belong in this list, as well as the American contralto, Kathleen Howard. The latter's engagement was one of the most important of the season, not only on account of her nationality, but her distinguished record in this country and Europe. She has taken a prominent part in many representations this season. A layman might be excused for omitting her name on the score of forgetfulness, but a critic has his records. The omission of her name is all the more noticeable because it is also left out of the report of the last "Thais" of the season, though the part of the *Nun* is fully as important to the last act as the slave girls to the second. This occurs in the same article.

Yours sincerely,

ALBERT W. VAN DUSEN.

New York, May 2, 1917.

[*Nostra culpa!* Miss Howard's name and fame were such long familiar matters to the critic that he forgot for the moment that this was her first season at the Metropolitan. Later, and before publication, the record was looked up and a correction, including mention of the names of Miss Le Fontenay and Miss Tiffany, as well as that of Miss Howard, was made in an "insert" to the article.

This "insert" was lost between editorial and composing rooms, and its loss discovered too late for amendment in that issue. *Hinc illae lachrymae!* Both as an American and as an artist of fine caliber, repeatedly attested both in Europe and America, Miss Howard deserved admiring recognition, as our correspondent truly says, and the two other artists displayed decided merits in all that was given them to do. This is a correction we are glad to make in justice to ourselves as well as to the artists concerned.—Editor, MUSICAL AMERICA.]

## The Operatic Artist and His Pay

My Dear Mephisto:

First of all, I take off my hat to you, for there is hardly any one in the whole musical profession whom I respect more; whose views and ideals, generally, I am more in sympathy with; whose long years of experience, of study and knowledge I hold in higher regard. But there is one point on which I do not agree with you—absolutely no!

I was much surprised when I read in the last issue of MUSICAL AMERICA that you think that the reason the records of great artists sell so freely is because of the vogue of these artists created by their appearance at the Metropolitan Opera House, which puts a hallmark upon them and gives them tremendous publicity, etc. Such a statement certainly does not credit Americans with having good taste, musical knowledge and the capacity to exercise their own minds. It certainly is unfair to the artists. And, to those who are not in a position to know better, it gives a false impression regarding the Metropolitan Opera House. All agree that the Metropolitan Opera Company is a wonderful institution, but when you say that in your opinion the company makes the artist I must beg to differ. I say that the appearances of such singers as de Reszke, Lilli Lehmann, Scotti, Schumann-Heink, Sembrich, Plançon and many others have conferred not only a national but an international hallmark of distinction and value upon the Metropolitan Opera House and, that in all fairness, they are entitled to all the revenue they can get on records and concerts; in fact, for anything for which they give their services.

You know, as well as I, that there is no institution or company, be it ever so great, that can make a singer here in America, and particularly in New York, if that singer is below par. And what would the Metropolitan Opera House mean to anyone if it were not for the great musicians who have glorified its name? Let me tell you that, in spite of its great reputation, to a singer of distinction, the Metropolitan Opera House no longer means what it did five years ago.

Regarding royalties on records, etc.: Why should the Metropolitan or any company receive a commission on records or concerts furnished by artists simply because they are members of that company at the time? If one of your lieutenants went home at night and wrote music of much merit, published it and became a successful composer, would you claim a commission just because he was a member of the MUSICAL AMERICA staff at the time he wrote it? Wouldn't

[Continued on page 31]

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 30]

you feel honored for having had him in your employ?

What if a group of our multi-millionaires have to forfeit some hundreds of thousands of dollars, or even half a million, for a whole season of wonderful operatic productions, when they spend millions on things far less beneficial to the community, to the nation and to the world? The Metropolitan Opera Company has given as its reason for the class of productions presented recently—the war! At any rate, everybody knows that the quality of recent performances at the Metropolitan Opera House, generally, was much below the one dollar to six dollar standard, and everybody knows that our young American singers are not given the opportunities due them. There is yearning for another Calvé, a Nordica, a Ternina, a de Reszke and so on, but, believe me, there will be no more if present conditions prevail. After all, the old motto, "It pays to overpay," is the safest and best, and the big question is whether it is really overpay.

If Farrar, Fremstad, Scotti and others of equal ability received \$2,000 a performance not one cent would be overpaid, because it would not nearly compensate them for their preliminary financial risks; for their great expenditures of mental and physical energy, vitality, etc.; for their years of study, of stress and toil, of sacrifices—even abuse and hardship—not one cent! No, dear Mephisto, take it from me, you are pulling on the wrong end of the rope. You are turning your best arguments against yourself, and in the words of Billy Sunday, you know I am preaching the gospel of truth, and all those who don't believe it can go to your own abode.

Yours very truly,  
J. B.

Hoboken, N. J., May 4, 1917.

## Arion Club of Trenton Sets a Patriotic Example

To the Editor of MUSICAL AMERICA:

I hardly know whether this item will be of much use to you or not, but perhaps a note in your splendid journal might inspire other clubs to do as we are doing.

The Arion Glee Club, of which I am conductor, has laid aside its almost completed program for its May concert and started in for a huge program of patriotic and martial selections. We shall begin with "America," end with the "Star-Spangled Banner" and sing the songs of the Allies, while their banners wave over us. We shall sing a dozen war songs of the vintage of '61-'65, with also "Hail to Our Native Land," arranged to March from "Aida"; De Koven's "Recessional"; a setting of Kipling's "Route Marchin"; the humorous "Phantom Band," being a little man's idea of an

effort to get ready, if only to "play in the band"; Sousa's "Stars and Stripes Forever" and Dudley Buck's "Paul Revere's Ride."

We expect a wonderful exhibition of patriotic fervor at this concert, which will be heightened by the singing of Idelle Patterson of New York, who made such a tremendous hit with us a few months ago.

If you make a note of this, please understand that we are not a German Arion, but an English club, many of us being of English birth, including myself the majority of us being American born, and, in spirit, ALL—every man jack of us—American to the core.

With continued appreciation of your splendid paper, which I have had the pleasure of taking from its first issue—being the first subscriber in Trenton—believe me,

Very cordially yours,

WILLIAM WOODHOUSE.

Trenton, N. J., May 2, 1917.

## State Should Support Music as in Other Countries

To the Editor of MUSICAL AMERICA:

In his address before the Federation of Musical Clubs at Birmingham, Modest Altschuler urged the founding of a national conservatory, mentioning that his native country, Russia, had 114. Why should this country then have only one? There should be a conservatory in every State supported by the State.

Societies, schools, newspapers, public-spirited individuals and numerous teachers all over the country are giving time, money and energy to help those without means to get a musical education or bring music to them in one form or another.

It should be the business of the State to take care of the musical education of those situated so that they cannot afford to pay for lessons. The State gives good salaries to supervisors of school music; why not to instrumental and voice teachers?

Men and women who have spent half their lives in study to perfect themselves to teach should not be expected to give their services free of charge.

Therefore, a State conservatory is a necessity.

Sincerely yours,

E. WIKSTROM.

New York City, May 3, 1917.

## "Supreme Book of Knowledge" Needs Musical Information

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA, which has always championed the cause of American music, should lead the movement which would compel the editors of the Encyclopædia Britannica to give the composers and musicians of this country some recognition in their future reprints of that "supreme book of knowledge." Willard Huntington Wright, who has devoted a whole book ("Misinforming a Nation") to inaccuracies and omissions observable in the Encyclopædia, offers the following

list of American musicians whom the editors have not even deemed worthy of notice: Mrs. Beach, Frederick Converse, Arthur Foote, Henry K. Hadley, Victor Herbert, Edgar Stillman-Kelley, Nevin, John Knowles Paine, Horatio Parker, Gottschalk, Sousa—Yes, Sousa! You didn't know there was a part of the world where Sousa's name conveyed no meaning, did you?

And, by the way, "the supreme book of knowledge" also fails to mention Charpentier, Mahler, César Cui, Rachmaninoff, Rubinstein, Scriabine, Sibelius, Sinding, Kreisler, Hofmann, and fifty others.

Once upon a time I did some work for an encyclopædia. I was paid \$1.50 per thousand words and turned out about 5000 words a day for six weeks. My department, according to the printed prospectus, was conducted by a staff of investigators and specialists. I was the entire staff! And now I wonder whether some poor little English hack has been turning out all that inaccurate stuff at \$1.50 per thousand words.

Yours truly,

ANDRÉ TRIDON.

New York, May 2, 1917.

## Endorses Mr. Freund's Address at the Hippodrome

To the Editor of MUSICAL AMERICA:

Have just read Mr. Freund's wonderful and heart-gripping address delivered before the Community Chorus, New York. How it thrilled me and made me long to do "my bit"! His name should certainly be enrolled with the great ones of the earth.

CELESTE V. KELTIE.

Chicago, May 6.

Mrs. Grundy

To the Editor of MUSICAL AMERICA:

Mephisto, in one of his recent musings, spoke of "Mrs. Grundy" as a character immortalized by Charles Dickens. Let me suggest to Mephisto that "Mrs. Grundy" was the name of a character in the old play, "Speed the Plough." She was a gossip, and that is how the term originated.

Truly yours,

MARION BRAZIER.

Boston, Mass., April 24, 1917.

## That Dinner of the Musicians' Club

To the Editor of MUSICAL AMERICA:

At the annual dinner of the Musicians' Club, given at Delmonico's on April 23, after an interesting program, the singing of the "Star-Spangled Banner" was suggested.

Suppose you ask those who were in charge why our national anthem was not sung. Was it because Mme. Gadski and other Germans were present—lest it might offend them?

AN AMERICAN.

New York, April 27, 1917.

## PHILADELPHIA LIKES NEW PRIZE CANTATA

### Clarence K. Bawden's Work Given by Club — Introduce Opera by von Fielitz

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, May 5, 1917.

AN audience which crowded the ballroom of the Bellevue-Stratford Hotel attended the season's final entertainment of the Matinée Musical Club Wednesday evening. The program revealed the first presentation of the cantata which captured the club's prize recently, "The River of Stars," a Legend of Niagara, by Alfred Noyes, the music of which was composed by Clarence K. Bawden. The composer assisted at the piano. This work proved intensely interesting and the music expressive. It was given an artistic presentation by the large and well-balanced chorus under the authoritative direction of Helen Pulaski Innes. Flora G. Cannon, soprano, added materially to its successful production, as the soloist.

The closing feature of the concert introduced a tragic opera in one act by Alexander von Fielitz, this, too, receiving its first performance in this country. It was brilliantly presented and sung by a cast which included Henry Hotz, basso; Mae Hotz, soprano; Nicholas Douty, tenor; Lewis J. Howell, baritone, and Kathryn Meisle, contralto, the chorus and the organization's orchestra, augmented by Dorothy Johnstone Baesler, harpist, and Helen Boothroyd, pianist, under the competent direction of Mrs. Innes, lending valuable support. The proceeds of the concert will be given to the endowment fund of the Philadelphia Orchestra.

A most interesting sonata evening was given by D. Hendrik Ezerman, pianist, and Sascha Jacobinoff, violinist, Monday in Witherspoon Hall. Both musicians gave ideal interpretations of sonatas by Mozart, Franck and Strauss. Evenness of tone and skilful blending of the two instruments were the salient features which marked their playing, the result of which was a highly enjoyable performance and a perfect ensemble.

Under the local direction of Helen Pulaski Innes, Russell Spruance, baritone, assisted by May Farley, soprano, made his first public appearance in recital Monday evening in the New Century Drawing Rooms. Mr. Spruance disclosed a voice of pleasing quality which he uses with admirable skill and intelligence. Miss Farley, well and favorably known as a gifted concert singer, endowed with a voice of splendid quality and wide range, proved a delightful assistant. Henry Lukens gave excellent support at the piano.

An unusually attractive concert or May Festival of Music was given by the Baptist Temple before a large audience. A mixed chorus of 400, assisted by a large part of the Philadelphia Orchestra, under the able direction of Clarence Reynolds, presented the program. The special soloists were Mary Jordan, contralto, formerly of the Century Opera Company, who received enthusiastic applause for her effective interpretations of Bemberg's "Jean d'Arc" and the "Flower Song" from Gounod's "Faust." William Multer, baritone, likewise shared in the outbursts of approval through his excellent rendition of Bizet's "Toreador Song," and Sascha Jacobinoff, the talented violinist, again emphasized his many former triumphs as a soloist of remarkable attainments. As a fitting climax to the first part of the entertainment, the degree of Doctor of Music was conferred upon Mr. Reynolds by the University.

The Fortnightly Club closed its season's activities with a concert in the Academy of Music Saturday evening. Mae Ebery Hotz, soprano, and Sascha Jacobinoff, violinist, were the selected soloists, both of whom sustained their enviable reputations as musicians of recognized ability. Clarence K. Bawden was the efficient accompanist.

M. B. SWAAB.

## Pennsylvania Concerts for Zimbalist

The Wolfsohn Musical Bureau recently closed contracts for Zimbalist, the Russian violinist, to appear next winter in Pittsburgh, Harrisburg, Altoona, Lancaster and Scranton.

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## DAMROSCH ORCHESTRA GIVES DULUTH INSPIRING FESTIVAL

Conductor's Explanatory Talks Prove an Inspiration to Children's Matinée, and Evening Audience Responds Eagerly to Program for Which It Had Been Prepared Culturally in Advance by Local Club

DULUTH, MINN., May 1.—Thousands enjoyed the music of the New York Symphony Orchestra, with Walter Damrosch, conductor, and Efreim Zimbalist, soloist, at the New Armory last Tuesday, given under the auspices of the Matinée Musicale. The engagement of this splendid organization opened with a matinée for school children, which proved a tremendous success. Thousands of school children and students of music with their teachers thronged the Armory and enthusiastically responded to Mr. Damrosch as he prefaced each number with an explanation. The occasion was of inspirational benefit to the children. The Matinée Musicale has again taken a step forward in its unselfish desire to promote and spread the gospel of good music in Duluth.

The evening concert was also enjoyed by a large audience. Owing to the thorough cultural preparation made by the Matinée Musicale for the spring festival of symphonic music, many students and music-lovers were carefully prepared to enjoy the principal number, the "Tristan und Isolde" Prelude and Finale, for which Mr. Damrosch also gave an explanatory talk. The performance showed the rare quality of the orchestra's personnel.

Efreim Zimbalist played the Bruch Concerto in G Minor in his impeccable

style. Mr. Zimbalist responded to an encore.

The engagement here opened and closed with the playing—and singing—of "The Star-Spangled Banner." The thrill that shot through the audience as the familiar strains floated out instead of the "Oberon" Overture, brought everyone upstanding to see that the orchestra men were on their feet and Mr. Damrosch singing. The same thing happened at the close of the evening performance.

The Matinée Musicale year came to a close yesterday afternoon at the annual meeting held at the Y. W. C. A. Auditorium, when Mrs. J. N. McKinley, the retiring president, addressed the meeting and the new officers were elected. The club extended a special vote of thanks to Mrs. McKinley for her able leadership for the past two years.

Officers were elected as follows: President, Mrs. Charles S. Sargent; first vice-president, Ruth Alta Rogers; second vice-president, Mrs. John Millen; third vice-president, Mrs. Charles S. Mitchell; recording secretary, Mrs. James Walsh; corresponding secretary, Carlotta Simonds; treasurer, Mrs. Ernest Lachmund; librarian, Gertrude Logan; directors for 1917-19, Mrs. George Ingersoll, Mrs. Leland F. Duxbury and Mrs. A. L. McDonald. Bernice Crowley was elected director to fill the unexpired term of Mrs. George S. Richards, who resigned. B. S. R.

## HUSS CONCERT REVEALS GIFTS OF ARTIST-PUPILS

Orchestra, Conducted by the Composer-Teacher, Supports Soloists—To Aid Red Cross

The concert given by the intermediate and advanced pupils of Henry Holden Huss and Hildegard Hoffmann Huss at Rumford Hall on Monday evening of last week recalled in the minds of many the splendid annual entertainments which the Husses gave so long at old Mendelssohn Hall. Again Mr. Huss had an orchestra to play the accompaniments in the various *concerti*, just as he did ten years ago, giving his pupils an opportunity which all desire and so few receive in America, owing to the great expense of engaging an orchestra.

"For the benefit of the American and Armenian Red Cross" read the program, and an audience that filled the hall to capacity responded to the call. Mr. Huss always exhibits taste in arranging his program, and on this occasion opened with the first movement of the Mendelssohn G Minor Concerto, played excellently by May Fenner. Ruth Boyd did the Romanza of the Chopin E Minor artistically and Charlotte Strong the first movement of the Schumann Con-

certo in a manner that won her warm approval. Margaret Edgar gave a good account of herself in the Chopin C Sharp Minor Waltz, as did Angel Takvorian in Sinding's "Frühlingsrauschen" and Katherine Nott in the E Minor Chopin Waltz. Miss Takvorian appeared both as pianist and singer, offering in the latter capacity songs by Denza and Stange and an Armenian patriotic folk-song.

Jessie Martin sang a Gluck air and Ward-Stephens's "Be Ye in Love with April-tide" nicely; Mildred Parry sang Haydn's "She Never Told Her Love" and Caldara's "Sebben crudele" tastefully; Kalenig Timourian a group of Sibella, Cyril Scott an Armenian folk-song with good results, and Georgette Buschman Haydn and Mendelssohn songs with artistic appreciation. These pupils of Mrs. Huss did her high credit and were all roundly applauded.

Assisting in the program were Mrs. Huss's artist-pupil, Mrs. Eva C. Ogletree, soprano, who was often heard at the Huss concerts as Eva May Campbell and Edwin Stodola, Mr. Huss's artist-pupil and assistant. Mrs. Ogletree made an excellent impression in a Brahms-MacDowell, Franz group, which she delivered admirably. The first movement of Beethoven's Emperor Concerto was Mr. Stodola's offering, and in it he demonstrated the superb training Mr. Huss has given him, which, combined with his natural gifts, makes him a pianist of real worth. Technically, he has made a great advance, and his entire performance was a tribute to Mr. Huss's teaching. As a closing number, Maud Schumann, who accompanied the singers gratifyingly, played with Herman Miller the Bach C Major Concerto for two pianos. Both did their parts well, displaying good rhythm and clean-cut phrasing. Mr. Huss conducted the orchestra in the concertos as in former years with musicianly understanding. A. W. K.

Artists of Cleveland Bureau Distinguish Themselves

Among the artists under the management of the Cleveland (Ohio) Musical Bureau who are distinguishing themselves in recital are Kathryn Guarnieri, soprano; George H. Jones, tenor, and Mr. and Mrs. Paul Flood.

Miss Guarnieri gave a recital on April

20 at Warren, Ohio, for the Ohio Teachers' Convention and on the following day appeared as soloist in a course conducted at Ravenna, Ohio. In the Ravenna recital she pleased a large, enthusiastic audience by her wholesome and winning personality.

George H. Jones was tenor soloist for the Ravenna Choral Society in a performance of "The Seven Last Words" on April 22.

Mr. and Mrs. Paul Flood appeared with the Lakewood Choral Society in the final concert of the season on May 1.

## PRINT MORE NATIVE MUSIC, PLEA IN HUB

Publishers Hear Proposal to Use German Copyrights and Pay After War

BOSTON, May 2.—The Boston Music Publishers' Association held its regular quarterly meeting and banquet at the Parker House last evening. After the banquet the business of the meeting was conducted by the retiring president, Clarence A. Woodman, of the Oliver Ditson Company. Chairman Riley of the nominating committee proposed the name of Banks M. Davison of the White-Smith Company as president and Mr. Davison was unanimously elected. The new president gave a brief address, which was followed by an informal discussion.

C. W. Homeyer offered the suggestion that the publishers reprint the copyright works of German publishers and pay them honestly for what they use at the conclusion of the war. This started a spirited discussion. Manager Austin of the Arthur P. Schmidt Company objected to the proposal on the ground that it was uncertain how the German firms would take the matter. The Germans, he pointed out, might have recourse to the international copyright law, which provides for a dollar fine for each copy sold.

The scheme would be a direct infringement of the copyright law, it was stated. C. W. Thompson and others thought it was a good time to give proper impetus to the publication and sale of American music. No definite action was taken.

C. Warde Traver, the portrait painter, entertained at the Central Park Studios, 15 West Sixty-seventh Street, New York City, on Saturday evening, April 28, with an informal dinner-musical and showing of his recent portraits and other paintings. Among the soloists and guests present were Emma Thursby, Harriet Ware-Krumbhaar, Meta Reddish, Estelle Harris, Mme. Regina de Sales, David Bispham, Howard Chandler Christy, Herman Wasserman and Mr. and Mrs. George Randolph Chester. During the evening, for the entertainment of the guests, Mr. Traver finished a portrait in oil of Hugh Montgomery Krumbhaar.

## PLAN CONFERENCE ON COMMUNITY MUSIC

Civic Song Festival To Conclude National Convention in New York City

A national conference on community music, which will conclude with a song festival in Madison Square Garden, will be held in New York on May 31 and June 1, at the Hotel Astor. The convention will be the first national recognition of the movement, which "has enfolded and fortified the nation in a new unity, through music." All persons, municipalities and organizations are invited to join the conference.

The program includes addresses on "The Meaning of the Community Music Movement," by Arthur Farwell; "Relation of Schools and Colleges to Community Music," by Peter W. Dykema of the University of Wisconsin; "Song and Light," by Claude Bragdon of Rochester, N. Y.; "What Music Can Do for Rural Communities," by Mrs. Edward MacDowell, Peterboro, N. H., and Arthur Nevin, University of Kansas; "The Forest Festival (Midsummer High Jinks) of the Bohemian Club of San Francisco, Cal.," by William J. McCoy; "Music in Its Relation to Americanization," by John Collier.

These subjects will be debated at round table discussions: "The Community Chorus and Right Leadership," "Music and Community Christmas Trees," "Music Schools for Communities," "Can We Develop Civic Orchestras?" "The Community Music Movement and the Professional Musician," and other round tables by request.

On the closing night the New York Community Chorus and the Community Chorus of the Oranges, New Jersey, will sing "The Creation," Haydn, with soloists and an orchestra of ninety; special numbers by choruses and orchestra and a community sing by the entire audience under Harry Barnhart, conductor.

### A Successful New Male Chorus: Marshall Kernochan's "Legend of the First Cam-u-el"

(Poem by Arthur Guileman)

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## Kansas City's Opera in English Gets Good Impetus



Photo by Anderson, Kansas City

Scene from Act III of Donizetti's "Daughter of the Regiment," Produced at Kansas City at the Auditorium Theater by the Kansas City Opera Company, Ottley Cranston, Director. (No. 1) Louise Collier Cranston, Contralto. (No. 2) Gladys Cranston, Soprano. (No. 3) Walter Leon, Tenor. (No. 4) Ottley Cranston, Baritone. (No. 5) W. J. Hood, Bass

**KANSAS CITY**, April 30.—Last week Kansas City had her annual week of grand opera in English, given by Kansas City's own opera company, under the direction of Ottley Cranston.

This is the seventh season for the company and the productions were each given in highly finished style. Donizetti's "Daughter of the Regiment," Flotow's

"Martha," and Verdi's "Il Trovatore" made up the repertoire. A large chorus of finely trained voices, together with a good-sized orchestra, made a splendid nucleus for each opera.

Several of the soloists had been heard in preceding years with the company. Ottley Cranston is one of the city's favorite singers. He has a voice of beautiful quality and his acting is always satisfactory. Mr. Cranston was brought

to America by Henry Savage when he produced "Parsifal" in English. Later Mr. Cranston sang in the English performances of "Madame Butterfly." Mr. and Mrs. Cranston are keeping alive the desire for opera in English in this part of the United States, and the Southwest owes them a debt of gratitude.

Gladys Cranston sang *Marie* in the "Daughter of the Regiment," and achieved great success in the rôle.

Miss Hatfield, a pupil of Mr. Cranston, made a decided success in "Martha." Her voice was a revelation. Louise Le Baron, contralto; Julia Uri, soprano; Henri Barron, and Walter Leon, tenors, and W. J. Hood, bass, were all well suited to their parts.

Sol Alberti, conductor, was highly skillful and contributed a great deal toward making the performances successful. S. E. B.

### SET HIGH STANDARD IN KLAMROTH MUSICALE

Margaret Abbott, Mrs. Riccardo Martin and Others Are Soloists in New York Recital

Aside from the artistic worth of the singers, the distinctive merit of Wilfried Klamroth's musicale on Thursday afternoon, May 3, at his studio residence, 124 East Thirty-ninth Street, New York, was the engaging nature of a good part of the singers' program.

Margaret Abbott, the contralto, of whom we hear so much these days, distinguished herself in the Thomas "Nadeshda" aria; "Er ist's," Wolf, and

"Ein Solcher is mein Freund," Erich Wolff. After hearing Miss Abbott in these numbers one can understand the reason of her success in her first season before the public. In Mrs. Riccardo Martin we heard a singer of unusual interpretative insight and strong personal charm. Mrs. Martin sang two Debussy numbers and a Hungarian Battle Song in a distinctive and musicianly style. Space does not permit an extended account of the success achieved by the other soloists, Osey Shoff, Fredericka Sims, Antoinette Boudreau, Elizabeth Jones, Frederick Wemple and Obrad Dzurin.

Clear diction, clean phrasing and freedom in tone production were some of the virtues observed in the soloists, all of whom are products of the Klamroth studio.

### BELIEVES WAR WILL NOT HALT CONCERT GIVING

Loudon Charlton Sees No Indication That Next Season Will Be Less Active Than This

The effect on concert giving of America's entry into the war is causing considerable speculation among managers, but, according to Loudon Charlton, there is no indication that next season will be less active than the present. The engagement of artists is going on as usual.

"Now that the end of the season is at hand," states Mr. Charlton, "we naturally are wondering about the prospects for next. We expected a temporary lull in the engagement of artists, but, with the exception of some colleges which are waiting to see how conscription will affect attendance, organizations throughout the country seem to be making their arrangements even earlier than usual. Most of the artists under this management have made their plans for the summer and a few have gone to Europe. Among the latter are members of the Société des Instruments Anciens, who have safely arrived in France, and Ugo Ara, of the Flonzaley Quartet, who left a fortnight ago to visit his family in Italy. Mr. Ara intends to return in a few weeks to rejoin his confrères for their usual summer rehearsal period.

"Joseph Bonnet, the French organ virtuoso; Pablo Casals, the Spanish cellist, and Mme. Gabrielle Gills, the French soprano, will sail in a few days, and Guimar Novaes hopes to pay a visit to her home in Brazil. Jacques Thibaud, the violinist, has arranged for an extension of leave from the French army, and will remain in America this summer."

San Diegans Throng Theater to Welcome Damrosch Forces

SAN DIEGO, CAL., April 28.—The New York Symphony Orchestra, Walter Damrosch, conductor, appeared at the Strand Theater last night, and was greeted by a capacity audience. Thousands who heard these players a year ago at the Organ Pavilion were unable to obtain tickets on this later occasion. Generous applause followed every number. The soloist was Efrem Zimbalist, violinist, who shared the orchestra's success. W. F. R.

David Hochstein, the violinist, will close his season at Morristown, N. J., the middle of May, after which he will pay a short visit to his home in Rochester.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

CONCERTO IN G MINOR. By Johann Sebastian Bach. Transcribed by Tivadar Nachez. (G. Schirmer.)

Mr. Nachez has already given us several of the Vivaldi concertos in editions made for performance with accompaniment of strings and organ. This time he has taken this beautiful concerto of Bach and set it for solo violin with similar accompaniment. Two editions appear, one with the part given to the strings reduced for piano, so that it may be performed with piano and organ accompaniment as well.

This glorious work, high in Bach's list, is enhanced in the version Mr. Nachez has made of it. He has penetrated its spirit and translated it so clearly and artistically that it is like an old jewel in a new setting. Concert violinists have a new old work in this Bach-Nachez Concerto, which it will not only repay them to place in their repertoire, but which will give them the fullest joy in studying and playing it. Mr. Nachez has dedicated his version to

Jacques Thibaud, the distinguished French violinist, an artist finely equipped to perform it.

\* \* \*  
"THE VIRTUOSO HANDLING OF THE PIANOFORTE." By Albert Ross Parsons. (J. H. Schroeder.)

The veteran piano pedagogue, Mr. Parsons, has written down some 113 "special exercises in advanced technique transposed into all keys." The book will be valuable in the higher study of the piano, as it contains much that is based on its author's long and wide experience as an instructor of piano. All details of technique are found in it, with specific exercises for the overcoming of obstacles, explicit directions for the position of the hand, wrist, etc. It is unquestionably one of the most exhaustive modern works on pianoforte technique that have come to hand in a long time.

\* \* \*  
"COLLECTION OF TWO-PART SONGS." (Arthur P. Schmidt Co.)

A very pleasing album is this, containing sixteen part-songs for two voices with piano accompaniment. They are for the most part easy in style and more suitable for regular use than for choral society purposes. In the book are such pieces as Walter Jones Howe's "An Invitation," Ernest Newton's "Hark, Jolly Shepherds!" Joseph L. Roedel's "The Autumn Wind" and composition by Bronté, Challinor, Marchant, H. Waldo Warner, Brahms, Schubert, etc.

\* \* \*  
"BEHAVE YOURSELF BEFORE FOLK." "Come Forth, O Stars!" "Happiness" "Requiem," "There is a Lady Sweet and Kind," "Through the Mist." By Edmund Grinnell. (Carl Fischer.)

Here are a half-dozen songs by a new composer, a pupil of Bainbridge Crist of Boston, which reveal talent and which we are glad to see in print, for their publication will assuredly encourage their composer to greater efforts. Like the output of many a beginner, they lack definite personality, but there are interesting features, nevertheless.

We feel that Mr. Grinnell has handicapped himself in setting several poems that have been made known in musical versions of other composers. For example, "Come Forth, O Stars!" is a setting of Sidney Lanier's "Sunset," composed by Alexander Russell a half-dozen years ago in a manner that attracted immediate attention and placed that version in mind as ample for all future needs. Stevenson's "Requiem" has been done superbly by Mark Andrews and Arthur Hartmann, to say nothing of the popular setting of Sidney Homer, even though the latter only scrapes the surface of the poem's meaning. The Hartmann and Andrews settings, however, are big. And "There is a Lady" has been composed as a mixed chorus more times than we can recall offhand—and ably composed.

There is melodic interest in these Grinnell songs, a certain compositional facility and a sincere note. From the singing standpoint, they should be welcomed, for the vocal line is well observed. "Happiness" is far less engaging than the others. In setting Arthur Symonds's entrancing "Through the Mist" Mr. Grinnell forgets the mist with the exception of his piano introduction, which is a bit modern French, but has nothing to do with the rest of his song. He has actually written a straightforward melody to these beautiful words, and we find it quite out of place, for, if we know a modern poem that calls for impressionist treatment musically, this is it. The kind of melody and accompaniment Mr. Grinnell has written is absolutely in opposition to the spirit of the poem. John Alden Carpenter, Pietro Floridia or F. Morris Class would have made a great song of it!

This set of songs is issued in editions for high and low voices.

\* \* \*  
STRING QUARTET ALBUM. Volumes I and II. Compiled and Edited by Albert Stoessel. (Boston Music Co.)

To the many string quartet albums now issued, the Boston Music Company adds two excellent ones that will be useful both for amateur quartets that enjoy playing shorter pieces between more extended works and also for pro-

fessional quartets in their out-of-town programs.

Mr. Stoessel, the admirable young American violinist and composer, has done his work splendidly. In the first volume he has edited such things as the familiar Bach Air, Sinigaglia's "Hora Mystica," a Serenade from Lalo's "Namouna," a Nedbal "Valse noble," Glazounoff's "Orientale," Raff's Cavatina and Tchaikowsky's Andante Cantabile from the Quartet, Op. 11. He has arranged—and finely—Boccherini's lovely Minuet, Schubert's "Moment Musical" (the one in A flat major, 9/8 time), a Delibes "Passepied," Cui's "Perpetuum Mobile" and Grieg's "Wedding-day at Troldhaugen." In Volume II we find his arrangements of Beethoven's Minuet in G, the Adagio from Bizet's "L'Arlésienne," Grieg's "Anitra's Dance," Iljinsky's Berceuse in G Flat (Mr. Stoessel wisely sets it in G major for string quartet!), Schubert's popular "Moment Musical" an Albeniz Spanish Dance (Tango), an "Aubade Hongroise" by D'Antalfy, Chaminade's "Scarf Dance" and Ethelbert Nevin's "Song of the Brook"; and also his editions of Tchaikowsky's popular "Chant sans paroles," Victor Herbert's Serenade and a Mozart Romance, the one from "Eine kleine Nachtmusik," if we are not mistaken.

Mr. Stoessel deserves the thanks of music-lovers for his labors in compiling these albums. They have definite value and have the advantage over other albums on the market of containing a good amount of material which is fresh for string quartet.

\* \* \*  
FANTASIE FOR ORGAN AND PIANO. By Clifford Demarest. (G. Schirmer.)

Composing for a combination to which little attention has been paid, Mr. Demarest has written a commendable work. As its title implies, it is free in form, yet the composer has balanced his materials well and written with a sense of proportion. The themes are natural and melodic, there is enough of contrast and the work is well knit. There is something of the Guilman manner in the main theme, as given out by the organ, also a resemblance of a theme in Mendelssohn's "Ruy Blas" Overture in the line of one of the melodies. And an episode at the top of page 5 suggests at once the opening passage of the Schumann Concerto for piano. In the Andante one hears echoes of Grieg's Concerto, especially in the manner in which the melody is developed. There is a pleasing Allegretto pastorale section in G major. The whole work is effective enough, but we wish a pianist had had something to do with the piano part, which, though admirable in solidity, seems to us to be written in the organ, rather than in the piano manner. Mr. Demarest is an organist and his organ part is beyond criticism, but we cannot record the same for the piano part. It seems somewhat cramped in more than one place.

The work is dedicated to Alexander Russell, who performed it in manuscript with the composer last summer at the convention of the National Association of Organists at Springfield, Mass.

"TO THE SPIRIT OF MUSIC." By Percy Rector Stephens. "When I Walk in the Garden Early." By Robert Schumann. Arranged by Percy Rector Stephens. "Page's Road Song." By Harold Osborn Smith. (J. Fischer & Bro.)

In a special series of part-songs for women's voices dedicated to the Schumann Club of New York, the above numbers make their appearance. The edition is finely gotten out, with a medallion of Schumann on the title page.

Mr. Stephens, the conductor of the Schumann Club, enters the list of composers in a work written for his club. He composed it so as to have something to use as a prelude to his concerts. The poem is an excellent one, by Charles Hanson Towne, and Mr. Stephens's music expresses it tellingly. He has not attempted to write a work of unusual type. But he has composed a piece that will sound well when sung by a chorus of women's voices, as it will surely be when the Schumann Club opens its first concert next season with it. It is for four-part chorus with piano accompaniment.

Mr. Stephens has arranged the Schumann song delightfully, in a way that makes performance possible, either with piano accompaniment or a cappella. Carter S. Cole has translated the poem into English in his usual skilful manner.

"Page's Road Song" is also for four-part chorus, with piano accompaniment ad libitum. We consider it the best piece of music we have seen from Mr. Smith's pen. There is good melodic feeling in it, a nice modal touch in the middle part—a Russian influence—and a freshness that is most satisfying. A. W. K.

### New Music Received

#### SONGS

"Indian Lullaby." "Hiawatha's Friends." "Farewell, Minnehaha." By Carl Busch. "The Quest." By R. Spaulding Stoughton. "Allah." By Hermann Weil. "I Love Her Gentle Forehead." "The New Day." By Ossip Gabrilowitsch. "Clover Blossoms." "Roses." By Josef A. Pasternack. (Oliver Ditson Co.) "Absence." By Horace Johnson. (Carl Fischer.) "To Arcady." By L. A. Coerne. (Boston Music Co.)

#### FOR THE PIANO

"Forest Dance." By L. A. Coerne. (Boston Music Co.)

#### ANTHEMS

"By Cool Siloam's Shady Rill." For Mixed Voices with Organ Accompaniment. By Earl Towner. "The Way to Dawn." For Mixed Voices with Organ Accompaniment. By Robert Huntington Terry. (Arthur P. Schmidt Co.)

#### PART SONGS

For Women's Voices. "Sunrise." "The Wanderers." By Joseph Holbrooke. (Oliver Ditson Co.)

### Novel Program Given by Ellenville (N. Y.) Musical Club

ELLENVILLE, N. Y., April 30.—Efficiently directed by Henry Horton, the Ellenville Musical Club recently gave a novel and consistently enjoyable program called "Musical Milestones." The program was made up of works from various periods, ranging from 1685 to the present day. The large audience was exceedingly appreciative. A feature of the concert was provided by "Living Pictures of Famous Songs," closing with "America," posed by Mrs. B. M. Taylor. The audience joined the club in the singing of this number.

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## LINCOLN ORCHESTRA ENDS FIRST SEASON

### Prosperity Attends the New Organization—Clubs Hold Their Final Concerts

LINCOLN, NEB., April 23.—During the last two weeks many Lincoln musical clubs have held their final meetings. Among these was the Matinée Musicale, which gave two splendid programs, each attended by several hundred of the membership and elected officers. The first of these programs was given on Monday afternoon last by Alice Sexton, organist; Mrs. E. A. Schloss, contralto, and Miriam Little, 'cellist, one of Lincoln's finest young artists. Eula Marshall and Hazel Kinsella acted as accompanists for this concert, which was given in the Second Presbyterian Church. At the final concert a few days later, at the Temple Theater, an enjoyable program was presented by Mrs. Raymond Murray, soprano, who displayed vocal art of a high order, and by Louise Zumwinkel, pianist, whose playing was notably charming for its delicacy, beauty of tone-color and vividness of interpretation. Officers elected were Mrs. L. O. Mumford, president; Mrs. J. W. Winger, vice-president; Mariel Jones, secretary.

The sixth number of the concert course of the University School of Music, Willard Kimball, director, took place on Monday evening at the Oliver Theater, the artist being Mischa Elman, violinist. This was Mr. Elman's second visit to Lincoln within a few months, and he was given a warm welcome. Such spontaneous applause as his playing elicited must be gratifying to any artist. Philip Gordon's accompaniments were of a high order.

The final concert for the season of the new Lincoln Symphony Orchestra, Jean Lamont Schaefer, conductor, was given at the Oliver Theater on Thursday evening and included the Beethoven "Eroica," a Goldmark Overture, Tschai-kowsky's "1812" and the "Farewell" Symphony by Haydn. This last was made doubly effective by the presence of lighted candles on the music stands of the players, each player blowing out his candle and stealing away at the close of his part. It is particularly gratifying that, through the co-operation of a number of prominent club workers and citizens, the orchestra was able to close its season with all obligations paid, and is planning a longer season next year. The last concert closed with concerted playing by the orchestra of the "Star-Spangled Banner," Conductor Schaefer inviting the large audience to join in the singing.

The Musical Art Club held its last monthly meeting for the year on Monday afternoon at the home of Mrs. T. J. Doyle. The following officers were elected: Mrs. E. L. Cline, president; Annie Jones, vice-president; Mrs. Willard Kimball, Jr., secretary; Helen Wallace, treasurer. The program was devoted to the study of opera, under the direction of Mrs. Raymond Murray.

A most unusual feature of the musical convocations at the State University (Mrs. Carrie B. Raymond, director) was the flute recital given on Thursday morning by Rex Fair of the University School of Music, one of the best known players of his instrument in the entire Missouri Valley group of States. Mr.

Fair, accompanied by Ernest Harrison, played "Am Waldesbach," Paul Wetzger; "Serenade Russe," Popp; Concert Waltz, A. Brooke, and Concerto No. 314, Mozart. The student body in attendance, numbering several hundred, was greatly appreciative of the beauty and charm of the performance.

In connection with the many special services of the Easter season, Dubois's "Seven Last Words" was sung with unusually fine effect by the choir and soloists of Trinity Methodist Church, Mrs. H. J. Kirschstein (Lincoln's successful manager), organist and director. Harry Disbrow, baritone, of Omaha, assisted the local organization and, as last year, proved himself a splendid artist. Mrs. Kirschstein plans to make the concert an annual event. H. G. K.

### GIVE ACT OF "MARTHA" IN BRADY'S MUSICALE

#### Second Scene of Flotow Opera Presented Aply by Talented Students of New York Teacher

An altogether engaging program was that offered by William S. Brady for his third musicale of the season at his West Seventy-second Street studios on Tuesday evening, April 24. The special feature was a concert performance of the entire second act of Flotow's "Martha." It was with this that the program closed. It was sung by Hilda Goodwin as *Martha*, Carolina Lazzari as *Nancy*, C. R. Parsons as *Lionel* and Bernard Freeman as *Plunket*.

With Mr. Brady at the piano, this act was delightfully done, the singers showing the results of fine training in their respective parts and displaying a musicianly ensemble. Naturally, Miss Goodwin's singing of "The Last Rose of Summer" evoked much applause. Worthy of special mention too were Mr. Parsons's opening phrases in the "Good Night" quartet, which were beautifully sung and phrased.

A distinct hit was scored by Miss Lazzari, who gave Saint-Saëns's "Un jour de pluie," von Hausegger's "Herbst" and Woodman's "I Am Thy Harp." She has a contralto voice of extraordinarily rich quality, capable of expressing true emotion convincingly. Her singing is sincere and artistic and in the Woodman song she won so much applause that she was obliged to repeat it. In her Mr. Brady has a young artist who will surely be heard from in the professional field. Hortense Glick displayed her fine lyric voice in the "Una Voce" aria from the "Barber," showing a decided advance technically over her singing at the last musicale, and with Maurice Cowan she sang a duo from the same opera. Mr. Cowan, accompanied by the composer at the piano, offered A. Walter Kramer's "Two Sappho Fragments," Op. 43, and his "We Two," which he sang artistically, with vocal plenitude and musicianly understanding.

Rose Laurent gave a fine presentation of a "Thais" aria and Strauss's "Cäcilie," winning enthusiastic applause for her artistic singing, and Mr. Freeman also won favor in the Lully "Bois Epais." Mr. Parsons's solo, "Till I Wake," by Burleigh, aroused the audience to a unanimous expression of approval for this young Denver tenor's singing. He has been studying with Mr. Brady since the fall and has made great strides. He has a voice of great beauty, which he employs tastefully.

Mr. Brady played excellent accompaniments for the singers, with the exception of those of the Misses Lazzari and Laurent, which were admirably done by Josef Adler. A. W. K.

## DANVILLE FESTIVAL EXCELS PAST RECORD

### Leading Artists Aid Choral Society in Successfully Presenting Two Oratorios

DANVILLE, VA., April 21.—The third annual Music Festival of the Danville Choral Society was given at the Majestic Theater, April 19 and 20. In previous seasons the society had given but one evening's performance. This year's offering exceeded in interest and scope



At the Danville Festival (left to right): B. S. Bates, Conductor; Harriett Sterling Hemenway, Contralto; Florence Crawford Jackson, Pianist; Frederic Martin, Bass; Lida Shaw Littlefield, Soprano

those of either of the previous seasons and, artistically, reached a high mark.

Two oratorios were given, Gounod's "Gallia" and Rossini's "Stabat Mater." The soprano parts in "Gallia" were ably sung by Lida Shaw Littlefield of Boston. The chorus of one hundred voices, under the direction of B. S. Bates, gave the ensemble parts effectively, evincing careful training and singing with understanding and precision.

The soloists in the "Stabat Mater," besides Mrs. Littlefield, soprano, were Harriett Sterling Hemenway, contralto, one of our best oratorio artists; Richard P. Backing, tenor, of Washington, D. C., and the well-known basso, Frederic Martin, of New York. An orchestra of fifteen gave effective support to chorus and soloists. M. F. Connell, a local violinist of considerable ability, led the orchestra, his efforts being ably seconded by Mrs. Crawford Jackson, pianist.

The soloists in their respective numbers were extremely effective, especially commendable being the "Fac ut Portem" of Mrs. Hemenway, and the duet, "Quis est Homo"; Mr. Backing's "Cujus Animam" and Mr. Martin's "Pro Peccatis," as well as Mrs. Littlefield's solo in the "Inflammatus."

The work of the chorus and the orchestra in the "Stabat Mater" was particularly commendable. The second evening's program was made up largely of solo numbers by the four visiting artists. Mr. Backing contributed the "Che Gelida Manina" from "Bohème" and a group of American songs by Schneider, Dunn and Campbell-Tipton, the latter's "Spirit-Flower" being especially well received. He responded with Chadwick's "In By-

gone Days." Mrs. Hemenway gave "O Don Fatale" from Verdi's "Don Carlos," making a profound impression with her artistry and dramatic ability. She sang also an English group by Rogers, Cyril Scott and Rummel, the Rogers "Star" being particularly good.

Mr. Martin's numbers embraced the "Wanderer," Schubert, and the familiar "I Am a Roamer," Mendelssohn. He was greatly applauded. Mrs. Littlefield gave as her principal number the Polonaise from "Mignon," beautifully sung, and three American songs.

The chorus numbers comprised the "Star-Spangled Banner" opening the program, as on the previous night, with Mrs. Littlefield singing the verses; "The Heavens Are Telling" from "The Creation"; the "Bridal Chorus," Cowen, and the "Hallelujah Chorus" from the "Messiah." Mrs. Crawford-Jackson accompanied with consummate skill.

The Festival was an artistic success, though it is feared that it was not quite successful financially. The expenses were large, both for local necessities and in the importation of the distinguished artists, but all feel that the Danville Choral Society has amply justified its existence and will become more and more a potent influence in the city's development. JOHN GEORGE HARRIS.

## OKLAHOMA FEDERATION OF MUSIC CLUBS ORGANIZED

### Meet at Muskogee and Elect Officers—Galli-Curci Comes and Conquers—Operaloguists Praised

MUSKOGEE, OKLA., April 27.—The Oklahoma Federation of Musical Clubs has just been organized here, with a large delegation from the various musical clubs of the State. An excellent program—one of the best ever given in the State by music clubs—was presented. The following officers were elected for two years:

Mrs. E. D. Bevitt, president (Muskogee); Mrs. Elmo Wilkins, first vice-president (McAlester); Mrs. Claude L. Steele, second vice-president (Muskogee); Mrs. A. D. Cochran, recording secretary (Okmulgee); Mrs. Maude Whittaker-Harmony, treasurer (Sapulpa).

Amelita Galli-Curci, the coloratura soprano, made her first appearance in Oklahoma at Muskogee recently, conquering a large audience with an artistically sung program.

Havrah Hubbard and Claude Gotthelf appeared here on April 19 in a delightful program. The latter opened with a group of short piano numbers by Mr. Gotthelf, followed by "Pagliacci" and "The Secret of Suzanne," given in opera-logue form by both artists. L. C. S.

### Bauman Dedicates Paterson Organ

PATERSON, N. J., April 28.—Otto H. Bauman gave an organ recital to dedicate the new Odell organ at the East-side Presbyterian Church last evening, assisted by Penelope Davies, mezzo-soprano, and Joseph H. B. Joiner at the piano. Mr. Bauman offered the Prelude and Adagio of Guilman's Third Sonata, Woodman's Scherzo, Frysinger's "Eventide," Nevin's Toccata in D Minor, the "Meistersinger" Prize-Song, Arthur Foote's Pastoral and the Finale from Mendelssohn's Third Symphony, all of which he performed in an able manner. With Mr. Joiner he gave Clifford Demarest's excellent Fantasia for organ and piano, which was very well received. Miss Davies delivered a group of American songs by Branscombe, Foote, Bibb and Kramer in an artistic manner and also Bizet's "Agnus Dei," in which Lester Inglis played the violin obbligato.

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## FREE MINNEAPOLIS ORCHESTRAL MUSIC

Conductor MacPhail's Charges Perform Worthily—Hearing for Local Composer

MINNEAPOLIS, MINN., May 2.—The Minneapolis Orchestral Art Society, William MacPhail, conductor, appeared in concert in the Central High School Auditorium, Wednesday evening. The audience was large and eagerly appreciative of the opportunity of hearing good music. Free tickets were given out through different music schools and conservatories. The work of Mr. MacPhail and his sixty-five men is of inestimable value in the culture of the people of Minneapolis.

Ralph Truman, concertmaster of the society, and Kate Mork Twitchell, pianist, were the soloists Wednesday night. Each is a fine musician. The former played the first movement of the Mendelssohn Concerto, the latter the first movement of the Mozart Concerto in B Flat Major, each with orchestra. Other numbers, by the orchestra, were the first movement of Mozart's G Minor Symphony; three of German's "Henry VIII" Dances, "Valse Triste," Sibelius; Schubert's "Military March," Romance in F Major, for solo violins and orchestra. Mrs. Twitchell's solo numbers were "Du bist die Ruh," Schubert-Liszt, and Liszt's D Flat Concert Etude.

A program of songs by William H. Pontius, local teacher and composer, was presented at the Studio Recital Hall before an audience highly gratified by the numbers themselves and by their rendition by May Williams Gunther, soprano; Marjorie Johnson, soprano; Percy Long, baritone; Dr. H. J. Meis, tenor; Marcella Moody, contralto; Leon Nadon, tenor; Ebba Sundstrum, violinist. The following was the program:

"The Night Has a Thousand Eyes" (quartet with violin obbligato); "The Prodigal Son" (tenor solo); "Spring Rapture" (soprano solo); "The Arrow and the Song and Heigh-ho for the Tally-ho" (baritone solo); "Beside the Bonnie Brier Bush," "A Dream of Thee," "The Celestial City" (soprano solo); "Jesus, Saviour, Pilot

Me" (soprano and tenor duet); "Crossing the Bar," "Salve, Regina" (tenor solo); "To Sleep," "Prayer of Love," "Christmas Pastoral," "There Little Girl, Don't Cry" (contralto solo); "The Dawn Is in the East" (soprano solo); "Forget Me Not," "The Peace Dove," "Thoughts of You" (tenor solo).

Harry Farstad, Margaret Hicks and Mary Turner accompanied.

The Arpi Male Chorus gave its spring concert in the Church of the Redeemer, under the direction of Hjalmar Nilsson, and with the assistance of the following soloists: Adolph Hedstrom, violinist; Joseph Moore, boy soprano, and Alfred Greenfield, alto. George H. Fairclough of St. Paul supported the boys at the organ, the latter being members of his choir in St. John's Episcopal Church of St. Paul. A duet by Dr. Rhys-Herbert by the boys was one of the most successful numbers. The choral numbers were mainly Swedish folk-songs, varied by some art songs by Swedish composers.

The Minneapolis Pipe Organ Association, the last local organization to take form, is the first to announce any change in its plans on account of war conditions. A series of twenty concerts, four in each of the high schools, by Louis Graveure, Leila Holterhoff, Marie Meyer-Ten Broeck, Hazel Fleener, Louis Gomberg and the Landry Trio during the month of May has been "indefinitely postponed."

John Elvin, pianist, was assisted by Adelaide Pierce, contralto, in a recital in the First Unitarian Church, Friday evening. In the first movement of the Tchaikowsky Concerto in B Flat Minor, the orchestral parts were supplied by an arrangement for piano played by James A. Bliss, the pianist's teacher. Miss Pierce made an agreeable impression. One of her numbers was "Du bist wie eine Blume," dedicated to the singer by Paul Zumbach. F. L. C. B.

### PLAYS FOR FRENCH WOUNDED

Although Ill, Pianist Harteveld Gives His Second Patriotic Recital

The Russian pianist, Georgi Harteveld, gave what was described as his "second patriotic concert for the benefit of the French wounded," before a small audience in the Waldorf-Astoria, on the evening of May 2. Before Mr. Harteveld appeared, it was announced that he was ill and that an attempt had been made to cancel the recital. The attempt having failed, Mr. Harteveld decided to perform in spite of his indisposition. His playing suffered as a consequence, although it is difficult to perceive the connection between illness and abuse of the damper pedal.

Mr. Harteveld played only a portion of his printed program. A "Ballade" by Glazounoff, Scarlatti's "Idylle," a Gavotte by Massenet, a Romance by Glinka-Duosdoff, two pieces by himself: "Les Cloches de Rheims" and "A ma Patrie," and two "Caprices" and an "Air Varié" of Paganini, arranged by Mr. Harteveld, constituted the entire list. The last-named arrangements were heard for the first time. They are skillfully made, but no craft, however cunning, can make Paganini anything but tiresome. Mr. Harteveld was cordially applauded. B. R.

George Turner's Patriotic Anthem Enjoying a Wide Vogue

George Chittenden Turner was a guest at Wanamaker's, in New York, on May 7, when his patriotic song, "Hail, Land of Freedom!" was sung by the 6000 employees, according to the morning custom. The anthem has been sung by more than one hundred well known choruses throughout the country, and through the courtesy of District Superintendent James J. McCabe (himself the composer of a patriotic air), it has been introduced into the public schools of Brooklyn. On May 2, Mr. Turner addressed the pupils of Public School No. 50 on the subject of "Freedom," following the enthusiastic singing of the anthem by nearly 1000 children.

## TWO CONNECTICUT CHOIRS IN CONCERT

Springfield and Hartford Singers Unite with Fine Results—Lucy Gates Soloist

SPRINGFIELD, MASS., April 30.—One could not ask for a more pleasing program of concert numbers for male voices and solo numbers by a soprano than that sung by the Choral Club of Hartford, the Schubert Male Choir of this city and Lucy Gates in the Auditorium, Friday evening, to a large audience. The chorus numbers ranged from the light and whimsical to something more substantial, giving the men ample opportunity to show their versatility, both as separate organizations and combined in one chorus of 131 voices. In every instance the results were delightful.

Miss Gates is extremely popular with Springfield audiences, as her numerous appearances in this city in the last few years testify. At this concert she won new admirers, to say nothing of adding to her favor with those who had been delighted by her singing previously. Her first number, the "Bell Song" from "Lakme," by Delibes, was sung in a tone as clear as the bells she imitated. "Rose Softly Blooming," by Spohr, and "One Golden Day," by Foster, were her other program numbers, and for encores she sang "Oh, My Laddie," and "The Cuckoo Clock," the latter three times before the audience would let her go. With the Schubert Choir, Miss Gates sang "Slumber Song" by Smith, and Mabel Turner of this city played the violin obbligato. H. I. Smith, who wrote the music for this song, is a member of the Schubert Choir and was called upon to bow his acknowledgments at its conclusion.

"A Venezuelan Guerrilla Song" by Seiler, sung by the combined choruses, opened the program. The Choral Club then sang two light numbers, "Field Song," by Ward, and "Rolling Down to Rio," by German, and in similar vein was "A Hong Kong Romance," by Hadley, sung by the Schuberts. Any fear that there was to be too much of this kind of music was dispelled by the next numbers, "The Crusaders," by MacDowell, "Suomi's Song," by Mair, and "A Song to Music," by Gibson, this last with organ accompaniment played by Raymond A. Jacobs of this city.

"My Sun," by di Capua, and "Thou Art Repose," by Schubert, were the other songs by the Hartford singers. Both were given excellently, "My Sun" being repeated. The concluding songs by the Schuberts were "Noon-Quiet in the Alps," by Bossi, and "This Is She," by Rogers, the last repeated in response to the applause. Then came "Route Marchin," Kipling's words set to music by Stock and sung by the combined choruses. This, too, required an encore.

A patriotic finale was given when Miss Gates, the two choruses and the audience arose and sang the "Star-Spangled Banner," after the National and State flags had been brought in by a color guard from the Massachusetts National Guard.

Arthur H. Turner of this city was conductor for the Schuberts, and Ralph L. Baldwin of Hartford led the Choral Club. Both men well deserved the congratulations showered upon them.

Mary H. Steele of this city was accompanist for Miss Gates and the Schuberts and Edward F. Laubin of Hartford played for the Choral Club. T. H. P.

Meriden Male Chorus Gives Concert for Red Cross

MERIDEN, CONN., May 2.—A concert for the benefit of the Red Cross was given Monday evening in the Auditorium by the Meriden Male Chorus, Frederick B. Hill, conductor. The chorus was aid-

ed by Marguerite Dunlap, soprano, whose several charming numbers awoke enthusiasm. Among the works sung by Mr. Hill's chorus was Dudley Buck's setting of "Paul Revere's Ride." There were few flaws in the ensemble's singing. At the end the big audience joined heartily in the "Star-Spangled Banner." W. E. C.

### BOY CHOIR'S SEMI-CENTENNIAL

Jubilee for Pioneer Philadelphia Organization

PHILADELPHIA, April 30.—The fiftieth anniversary of the boy choir of St. Mark's Episcopal Church, Locust Street, Philadelphia, was observed with suitable festivities on Sunday and Monday, April 22 and 23. This was the first boy choir in the city and has maintained the highest standards of church music. During the time of the late Minton Pyne, the choir was a model for students of church music.

At the services of Sunday James Pearce, the first organist and choir-master, and eleven of the original members occupied seats of honor. About 600 men and boys have been choristers in St. Mark's and a large number of them have attained prominence in the arts and professions. Among these are C. A. Hartman, David Bispham, Henry Scott, Nicholas Douthy, Charlton L. Murphy, Judge Barratt, Charles A. Braun, Dr. Burton Chance and many others. The list of choirmasters is as follows: James Pearce, Frederick Mills, Dr. Cutler, Kendrick Pyne, Minton Pyne, F. Avaray Jones and the present organist and choirmaster, Lewis A. Wadlow. The Men's Choral Society, of which Andrew Wheeler was the organist, was organized from St. Mark's Choir; it subsequently merged into the Fortnightly Club.

The reception given on Monday evening, April 23, to all former members was a great success. The feature of the musical program was C. A. Hartman's singing "Teach Me Thy Way, O Lord," by James Pearce, which he sang about forty-eight years ago as a boy soprano. Mr. Pearce played the accompaniment. A number of the oldest members sang unaccompanied part-songs for half an hour.

An organization has been formed to keep all former choristers in touch with the work of the choir and church, and an annual reunion is proposed.

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## MABEL ADDISON JOINS NEW YORK'S CONCERT ARTISTS



Mabel Addison, Contralto

Mabel Addison, contralto, who comes to New York to join the list of oratorio and concert artists, brings a record of important engagements, among them three appearances with the Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski. She appeared last week in Sullivan's "Golden Legend," with Florence Hinkle and Herbert Witherspoon. In addition to oratorio and miscellaneous concerts, Miss Addison has appeared successfully in opera with the Hammerstein company and the Philadelphia Grand Opera Company. She has a voice of lovely quality and has been Philadelphia's most popular contralto, appearing with practically every prominent club there.

### Robert Huntington Terry's Music Presented in Catskill, N. Y.

CATSKILL, N. Y., April 26.—Mme. Buckhout, the New York soprano, gave a program of the compositions of Robert Huntington Terry last evening at St. Luke's Parish House before an enthusiastic audience. The composer presided at the piano and he and the singer were recalled many times. Mrs. Terry gave several readings with musical accompaniment. Mr. Terry's songs were much admired, Mme. Buckhout introducing on this occasion his new war song, "America's Prayer," with organ accompaniment. She closed by singing "The Star-Spangled Banner."

### Louis Kreidler and Myrtle Moses Close Greenville (S. C.) Season

GREENVILLE, S. C., April 25.—Louis Kreidler, baritone, and Myrtle Moses, mezzo-soprano, both of the Chicago Opera Company, gave a recital in the Greenville Woman's College auditorium Monday evening. Both artists were in fine voice and the audience, numbering nearly 800, received them enthusiastically. The program was well chosen and showed their voices to be equal to delicate shadings as well as dramatic ef-

fect. They responded to numerous encores. Zella Halstead's accompaniments were highly satisfactory. The concert season closed here with this recital.  
G. A. B.

### MISS GUNN AND SIMMONS AID NEW ROCHELLE CLUB

Violinist and Baritone Appear with Chorus in Attractive Program—Effective Choral Work

Kathryn Platt Gunn, the popular violinist, and William Simmons, the gifted baritone, were the soloists of the Woman's Choral Club at its concert at Germania Hall, New Rochelle, N. Y., on Friday evening, April 27. Mr. Simmons put to his credit a stirring performance of the "Eri tu" aria from Verdi's "Masked Ball," followed later in the evening with a group of songs in English by John Prindle Scott, Harris and Lohr, in which he scored heavily. His singing of the solo part in Hammond's "A Ballad of Lorraine" was also splendid and he was heartily applauded.

Miss Gunn displayed her gifts in the Schubert-Wilhelmj "Ave Maria," Hubay's "Hejre Kati" and some Kreisler pieces, which she played brilliantly and with artistic appreciation, winning much approval. Eleanor Stark-Stanley provided excellent accompaniments.

The club, under the baton of Charles Andre Filler, sang effectively compositions by Haydn-Saar, Spross, J. Bertram Fox, Warner and Pache-Claassen and also the Hammond cantata.

### ENDS ALLENTOWN SEASON

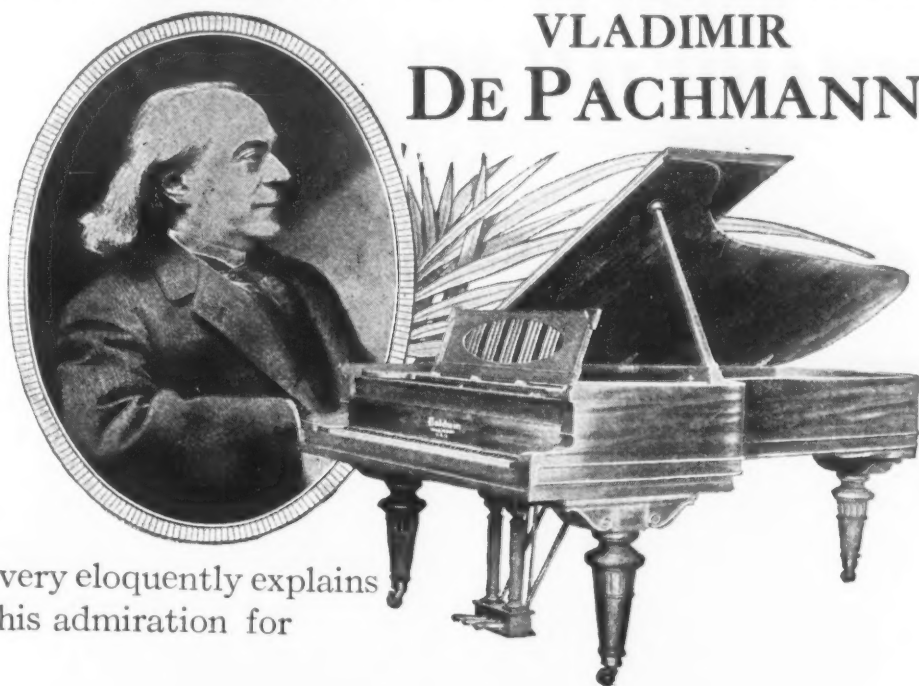
Local Orchestra's Second Year a Period of Achievement and Progress

ALLENTOWN, PA., May 2.—A popular concert given on Sunday afternoon, April 22, in the Lyric Theater, by the Allentown Symphony Orchestra, before a large audience, marked the close of its second successful season. The orchestra has a membership of seventy-eight local musicians, who, with their efficient director, Lloyd A. Moll, deserve unlimited praise for unceasing and successful efforts in presenting good music to Allentown.

The orchestra stood to play "Star-Spangled Banner" and "America," while the audience sang. The program included "Les Préludes," by Liszt; Luigi's "Ballet Egyptian," "Valse Triste," by Sibelius, and "Pomp and Circumstance," Elgar. After the concert, the members of the orchestra assembled at the Lafayette Hotel for a banquet and to plan greater things for another season.  
M. K.

### Minna Kaufman Sings Anthem At Publishers' Convention in New York

With Mayor Mitchel, Ambassador Gerard and other distinguished men as guests at the annual banquet of the American Newspaper Publishers' Association, held at the Waldorf-Astoria, April 26, Minna Kaufmann, the soprano, sang "The Star Spangled Banner" amid scenes of great enthusiasm. Nine hundred men representing the principal newspapers in the United States, stood up and joined in the singing. The 900 journalists cheered the singer and recalled her several times. Those who heard Mme. Kaufmann on this occasion declared she never sang better. Ruth Emerson presided at the organ during the singing of the National Anthem. The speakers were escorted to the platform by a fife and drum choir, the musicians wearing the wigs and costumes of 1776.



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### GIVE RECITAL FOR BONNET

Students of Guilman Organ School Pay Tribute to French Virtuoso

Nine times out of ten when students are called upon to exhibit their accomplishments for some distinguished auditor they become either flustered or overzealous. It must have been the tenth time on Thursday afternoon, May 3, at the Old First Presbyterian Church, New York, the occasion being a recital given by students of the Guilman Organ School in honor of the famous French organist, Joseph Bonnet, honorary vice-president of the school. Indeed, these young people undertook and dispatched a really formidable program with striking self-possession and proficiency. It may have been that the proximity of Dr. William C. Carl, director of the Guilman School, strengthened each soloist in his appointed task. In any event, the playing was invariably invested with requisite expressiveness. The program:

Toccata and Fugue in D Minor, Bach (William D. Brown, Jr.); Chorale, "O Sacred Head Once Wounded," Bach (Edith M. Polard); Allegro from First Sonata, Borowski (Frederic W. Berryman); Fugue in D, Bach (Waldo S. Newbury); Chorale, "Praise God Ye Christians All," Buxtehude (Albert B. Mehnert); Allegro from First Sonata, Guilman (Grace M. Konkel); Christmas Chorale, W. Friedeman Bach (Paul M. Padden); Finale from First Symphony, Vienne (Gladys N. Gale); Variations de Concert, Joseph Bonnet (Willard Irving Nevins).

At the end Mr. Bonnet made an inspiring address, in which he embodied advice and well wishes. The students presented him with a handsome gift as a mark of their appreciation.  
B. R.

### George F. Boyle to Head Peabody Conservatory Summer School

BALTIMORE, May 7.—Arrangements have been made to have George F. Boyle, the distinguished concert pianist and composer, head the summer session of the Peabody Conservatory of Music, which

will be in progress from June 25 to Aug. 4. Mr. Boyle will give a limited number of private lessons at the summer school and also conduct classes in interpretation and advanced normal training. Courses in public school music will be inaugurated at the school this season under the direction of Inez Field Damon, the supervisor of music of the public schools of Schenectady.

### Women's Philharmonic Orchestra Of New York Ends Season

The final concert of the season was given by the orchestra of the Women's Philharmonic Society of New York, Amy Fay, president, at the Hotel Majestic last week. The talented young conductor, Madeline Eddy, had fine control of her forces and gave a creditable performance of Beethoven's Fifth Symphony, Mozart's Overture to the "Magic Flute" and several minor pieces. Mme. Schneelock, concertmaster, Claire MacNamee, soprano, and Pauline de Fontenay, harpist, were the soloists. The monthly Musicales of the society closed with a piano recital by Miss Fay, assisted by Blossom Wilcox, soprano, and Pauline Fredericks, accompanist. The season's programs were arranged by Mrs. Leila Cannes, chairman.

### Frederick Schlieder Lectures on "Improvisation"

Frederick Schlieder delivered four lectures on "Improvisation" before the students of the Guilman Organ School during April. The subjects were: "The Harmonic Law"; "Melodic Creation: Its Definite Source"; "Rhythm and Its Relation to Melodic Creation and Its Movement"; "The Motive and Its Complement and Their Relation to Form." Mr. Schlieder demonstrated in these lectures that there is no mystery surrounding the creation and construction of music. Having found the fundamental principle upon which music is built, all things that enter into musical creation are explainable.



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## PROFITABLE MONTH FOR DALLAS MUSIC-LOVERS

Mme. Galli-Curci, Charles W. Clark and Percy Grainger Among April Visitors to the Texas City

DALLAS, TEX., April 27.—The month of April will long be remembered by music-lovers of this city and surrounding towns for the exceptionally fine concerts given. First, the Mickwitz Club presented Helen Norfleet, a talented young pianist, formerly pupil of Mr. Mickwitz, in concert at the City Temple to a large and appreciative audience. Her program was varied and interesting, and she held the attention of her audience throughout, at one time being compelled to respond to three successive encores.

Secondly, Mme. Galli-Curci, the new prima donna of the Chicago Opera Company, was presented in concert by Harriet Bacon MacDonald at the Fair Park auditorium to an audience of approximately 2500. Galli-Curci has a beautiful, clear coloratura soprano and won instant recognition. Her program was taxing, but she met the requirements without any effort.

Following Galli-Curci came Charles W. Clark, the American baritone, under the patronage of Mrs. Tom Finty, Jr., at the Dallas Opera House. Mr. Clark is a thorough artist and impressed his audience at once with the ease of his tone-production. His delivery was smooth and his voice sweet. He had an enthusiastic reception.

On the 24th Percy Grainger, the Australian pianist, was presented with the Mozart Choral Club by Earle D. Behrens, director. Mr. Grainger held a small but discriminating audience spellbound. He was compelled to respond to numerous encores. The club was said to have done exceptionally good work in selections from "Faust."

Never in the history of Dallas have there been so many concerts in one season. We have enjoyed hearing this season the following artists: Pianists, Ganz, Schelling, Shattuck, Hofmann, Gabrilowitsch and Grainger; violinists, Hochstein, Spalding, Eddy Brown and Elman; singers, McCormack, Martinelli, Charles Clark, Amato, Dorothea North, Clara Clemens, May Peterson, Julia Culp, Matzenauer, Alma Gluck and Galli-Curci. In addition to these artists we had the Boston-National Opera Company and New York Symphony Orchestra and innumerable lesser lights and concerts by local talent. E. D. B.

### American Institute of Applied Music Announces Summer Courses

The American Institute of Applied Music, of New York, Kate S. Chittenden, dean, will, as in seasons past, hold special summer courses. These will last from June 18 to July 27. The subjects are voice, piano, violin, harmony and organ. The vocal classes will again be under the direction of McCall Lanham; violin under Henry Schradieck, and piano will be taught by H. Rawlins Baker, Leslie Hodgson, Anastasia Nugent, William F. Sherman and Katherine L. Taylor. The harmony classes will be in charge of Miss Nugent and Mr. Sherman, the latter also directing the organ department. The thirty-second season of this well known school will begin the first of next October.

### Many Return Dates in Southern Cities for Cecil Fanning

Cecil Fanning, the American baritone, is filling many return dates on his present tour. On April 18, Mr. Fanning and H. B. Turpin, his accompanist and

teacher, gave their eighth recital in Nashville, Tenn., and on the following day they gave their eighth recital for the Tennessee College for Women, at Murfreesboro, Tenn. After the latter recital the Junior Class of the college tendered them a banquet. On April 21 the artists gave their fifth recital in Laurel, Miss. On April 23 they played a third return engagement at Hattiesburg, Miss.

## SOUSA CONDUCTS BENEFIT CONCERT IN WORCESTER

Veteran Bandmaster Honored by Local Musicians—Mme. Swartz Soloist in Annual Event

WORCESTER, MASS., April 23.—Three concerts were given yesterday under the auspices of local music organizations. The largest of these took place at Poli's Theater last night, when John Philip Sousa directed 150 Worcester musicians in their annual concert for the benefit of the Worcester Musicians' Relief Association. The audience taxed the capacity of the auditorium. Mr. Sousa was presented with a handsome diamond stickpin in appreciation of his services. The gift was made by Worcester musicians, through Joseph N. Weber, president of the American Federation of Musicians.

Mme. Jeska Swartz-Morse, a Worcester favorite and a former contralto soloist in Piedmont Congregational Church in this city, was heard in the "Flower Song" from "Faust," which she sang in splendid voice. Fortunato Sordillo, euphonium soloist, also won plaudits.

The national anthem was sung, led by Mme. Swartz, with feeling and a volume that never before has been heard in the theater.

The second concert of the Albanian Mandolin Orchestra, Mr. Dodona, director, was given in Washburn Hall yesterday afternoon before an audience of 300. Last night a concert, given in A. O. H. Hall, for the benefit of Lithuanian war sufferers, netted \$600. The concert was in charge of the Lithuanian Socialist Club of Worcester and was given by the Worcester Lithuanian Brass Band and a chorus of sixty voices conducted by John Derivallais in a musicianly manner. T. C. L.

### Newark Applauds Lucy Marsh, Ethel Richardson and Reba Fairfax

NEWARK, N. J., April 23.—Lucy Marsh, soprano, was heard in recital in Wallace Hall, Wednesday. Miss Marsh was enthusiastically applauded for her excellent performance of a program made up of French, German and English songs. The recital was managed by George H. Downing of this city. The same hall was the scene on Thursday of the recital of Ethel Richardson, pianist, assisted by Reba Fairfax, soprano, and Melville Charlton, accompanist. Miss Richardson won favor in a program of numbers ranging from Beethoven to Liszt, MacDowell, Ravel, and Debussy. Miss Fairfax was also heartily applauded for her share in the program. P. G.

### Jennie Ross Standart in Recital for Woman's Press Club

Jennie Ross Standart, the well-known contralto, was heard in a miscellaneous program before the Woman's Press Club of New York at the Waldorf-Astoria, April 28. Mrs. Standart was in excellent voice, and the large audience displayed emphatic approval of her singing. Her group of American songs was especially pleasing. Able accompaniments were furnished by Willis Alling.

## MUSIC OF SPRING IN WASHINGTON CONCERTS

Motet Choral Society and Rubinstein Chorus Present Engaging Programs—Orpheus Four Popular

WASHINGTON, D. C., May 3.—The closing concert of the Motet Choral Society took place yesterday, when an excellent program of choruses was presented by the society. Caroline Curtiss, soprano, of New York, was the assisting soloist, giving with artistic finish the arias, "Dove Sono" from the "Marriage of Figaro" and "Il est doux, il est bon" from "Hérodiade," Massenet. Again Otto T. Simon, the director, introduced "color-music," using as his medium "Spring's Enchantment," Bantock; "Sorrow," Palmgren, and "To Zante," Holbrooke. The evening closed with a sympathetic presentation of four choruses from Handel's "Israel in Egypt." The accompaniments were ably handled by George H. Wilson and Lenore Baker.

On the same evening the Rubinstein, under the direction of Mrs. A. M. Blair, gave its final concert of the season, using spring as the keynote of its choral numbers. This motif was especially represented in "The Joy of Spring," Schutt-Spross; "In May," Parker; "Nature's Resurrection," Woodman; "Follow Me Down to Carlow," Fletcher, and "A Day in Venice," Nevin. "Stars of the Summer Night" was made especially effective by an orchestral accompaniment of eight. The soloist was Edouard Albion, baritone of the Canadian Opera Company, who gave with charm of voice and interpretation "Eri tu" from the "Ballo in Maschera" of Verdi and a group of English and French songs. The concert opened with "The Star-Spangled Banner" and closed with "America," but the thrill of the evening came when Mr. Albion sang the "Marseillaise" with all the fervor that the song demands and his rich baritone fulfilled. Claude Robeson was the accompanist of the evening.

The Orpheus Four, the prize winning male chorus of the Panama-Pacific Exposition, made a return visit to Washington. The singers gave a sacred song service at the Calvary Baptist Church, where heard in recital at the Wilson Normal School, entertained the Home Club of the Department of the Interior, under the patronage of Secretary and Mrs. Lansing, and gave a benefit concert for Ruth Chapter of the Eastern Star. In these engagements the Four displayed their adaptability to different occasions in the wide scope of their repertoire. Everywhere their singing was marked by perfect blending and artistic interpretation. The personnel is as follows: Samuel B. Glasse, first tenor; Paul S. Brechinridge, second tenor; Verner A. Campbell, baritone, and Houston M. Dudley, bass. W. H.

### Warren (Ohio) Musicians in Three Well Given Programs

WARREN, OHIO, May 3.—Talent from Dana's Musical Institute of this city has been observable in three programs recently that have been of marked interest. On April 24, the D. M. I. Symphony Orchestra, Lynn B. Dana, director, with Michael Banner, violin soloist, and Mrs. Harold De Garmo, mezzo-soprano soloist, played for the Fortnightly Music Club at the High School Auditorium in Niles, Ohio. The program consisted of works by Haydn, Mendelssohn, Bach, Verdi, Schumann and Parkinson. On Friday evening, April 27, the D. M. I. Quartet, consisting of Lynn B. Dana, pianist; Michael Banner, violinist; Ross Hickernell, cornetist, and L. V. Ruhl, violoncellist, presented a program in the High School Auditorium at Uniontown, Pa., for the Music Club of that city. Last evening, at Dana Hall, this city, the D. M. I. Symphony Orchestra was heard in the 1889th program of the school. The soloists were Kathleen Hodgkin, Audrey Cline and Justine Gilder.

### Graveure and Gardner Welcomed in Lima Joint Recital

LIMA, OHIO, April 27.—A huge audience greeted Louis Graveure, the baritone, and Samuel Gardner, the violinist, in their joint recital at Memorial Hall last night, under the auspices of the Woman's Music Club. Mr. Graveure, for his magnetic personality and artistic singing, and Mr. Gardner, for his superb technique and seasoned musicianship, were enthusiastically applauded, and both artists responded generously with encores. Frank Bibb was a splendid accompanist for both. After the concert, the artists were the guests of Ralph P. Mackenzie at a supper in the Lima Club. An informal musicale followed. The

guests included Messrs. Graveure, Gardner and Bibb, Helen Thompson, Violet Bradley, Dorothy Collins, Gertrude Finley, Barton De Vinny, Harry L. Gayer, Mr. and Mrs. Holmes Mackenzie, Mr. and Mrs. Virgil Knisely and Mr. and Mrs. Fred Gooding.

## CLOSES MONTGOMERY SERIES

Sophie Braslau Wins Approval in Club Course at Alabama Capital

MONTGOMERY, ALA., May 1.—Sophie Braslau, the Metropolitan contralto, sang here last night, this being the last of the Montgomery Music Club's concerts for the season. Miss Braslau's program was well adapted to the tastes of the audience, and her voice and interpretation of her songs left little to be desired. The group of songs in English was especially enjoyable. Although the audience was not quite as large as some we have had, on account of local conditions, it was very appreciative, and the young singer responded to its enthusiasm with generous encores. Edith Cave Cole was the accompanist.

Miss Braslau has many friends in Montgomery, and after the recital a reception was held in her honor at the home of Mr. and Mrs. Sidney Shulein. W. P. C.

### Mildred Dilling Aids Serbian Relief Fund

Mildred Dilling, the young American harpist, appeared on April 19 at a benefit concert for the Serbian Relief Fund at the Colony Club, New York. Miss Dilling has had numerous public appearances this season and has also been a favorite at many social functions. She gave an entire harp program on April 12 at the home of Mr. C. E. S. McCann.



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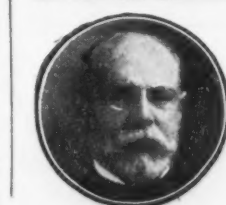
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## SUE HARVARD LEAVES PITTSBURGH TO ASSUME POST IN NEW YORK

### Welsh People of Steel City Give Farewell Reception for Young Soprano

A PROMINENT young artist who has just come to New York to make her home is Sue Harvard, the soprano, who was recently selected out of sixty-five singers for the position as soloist at the First Church of Christ Scientist, New York.

For the past five years Miss Harvard has been a resident of Pittsburgh, Pa., with the exception of one year, when she was in Europe. She was given a reception by prominent Welsh residents of Pittsburgh at the home of John Chappell a few days before her departure and was presented with a handsome bar pin with twenty-four diamonds set in platinum.

Miss Harvard is of Welsh extraction and is held in high esteem by Welsh people, who look upon her as the only Welsh soprano who has gained a position of prominence in the artistic field.

Miss Harvard's studies have been in this country and Europe, and she has already gained an important position as an artist of high rank. She received an ovation when she sang as soloist with the Bethlehem Steel Company Band, under the direction of A. M. Weingartner at Baltimore, Md., last week.

The first appearance of Miss Harvard in her new church position was on Sun-



Photo by Becker

Sue Harvard, Gifted Young American Soprano

day, when she sang as solo the beautiful dramatic work of Costa, "I Will Exalt Thee."

## BONNET AND McCORMACK IN NEW HAVEN RECITALS

Both Artists Cordially Welcomed—  
Wallingford Choral Society Gives  
Fine "Elijah"

NEW HAVEN, CONN., April 27.—An enthusiastic audience greeted Joseph Bonnet, the distinguished French organist, at Woolsey Hall recently when he appeared as a recitalist.

It was a solid program of pure organ music that comprised works by Bach, Buxtehude, Couperin, Martini and Franck.

M. Bonnet included Seth Bingham's Choral founded on the tune of St. Flavian. This number is dedicated to the organist. It was roundly applauded.

John McCormack's recital last evening in Woolsey Hall was a great success in every way. There was not a seat available when the concert began, and the 3000 or more people applauded the singer to the echo after each of his songs. A feature of the program were the four songs by the American composers, Chadwick, Beach, Hadley and McCormack's own accompanist, Schneider.

Two rarely heard Handel arias from the operas, "Julius Caesar" and "Rodelinda," were pleasing. Donald McBeath, violinist, was the assisting artist.

The Wallingford Choral Society, Richard Donovan, conductor, gave an admirable performance of Mendelssohn's

"Elijah" Thursday evening in the Congregational Church before a large and appreciative audience. The soloists were Caroline Hudson-Alexander, soprano; Rose Bryant, contralto; Frank N. Kelly, tenor, and Frederick Weld, bass. An orchestra from the New Haven Symphony supplied the accompaniments.

Mrs. Alexander's numbers were all sung in a manner most artistic. She was recalled many times. The other artists each earned commendation for their sterling singing of their respective arias. Richard Donovan, at this concert, as well as on other occasions, was a convincing conductor.

A. T.

## GIDEONS END SERIES

"Soul and Song of Israel" Illustrated in  
Final Boston Appearance

BOSTON, April 27.—Constance and Henry Gideon have just finished a busy Boston season with three Friday evening music-talks. The first, at the Hotel Hemenway, on April 13, was devoted to "Songs of Yesterday and To-day," Lora Lamport interpreting the modern songs to Mr. Gideon's accompaniments on the pianoforte, and Constance Ramsay Gideon singing the old-fashioned songs to her husband's accompaniment on the harpsichord.

On the following Friday evening, Mr. Gideon assembled a larger audience at the home of Bertha Cushing Child on Beacon Hill. With the assistance of Gertrude Tingley, contralto, and Raymond Simonds, tenor, he developed the topic, "The Beginnings of Opera."

The series reached a climax this evening when, before an audience of such size as the little house had never held before, speaker and singers established a real mood with their theme, "The Soul and Song of Israel." The Song of Israel was represented by two of Carl Loewe's "Hebräische Lieder," sung by Jeska Swartz of the Chicago Opera Company;

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a group of traditional synagogal melodies sung by a small chorus, and Yiddish folk melodies sung by Miriam Caro, Constance Gideon, Samuel Shribman and Samuel Gerson. Mrs. Gideon closed the recital with a contemplative song of the Sabbath that is widely sung in Jewish homes of the Russian Pale.

## OMAHA'S MENOMA CHORUS SHOWS ART IN CONCERT

Chamber Music Society Aids Carnal's  
Singers—Mrs. Wylie Soloist—  
Eileen Castles Heard

OMAHA, NEB., April 25.—Of greatest importance among the season's closing events was the second annual concert of the Menoma Chorus, James Edward Carnal, director. Comprised of some fifty male voices, the chorus attained a high artistic standard. Some of the best choral work was done in the "Toreador's Song" from "Carmen," in which Forest Dennis, as soloist, displayed a splendid voice. The Chamber Music Society, Henry Cox, director, played the accompaniments and offered a group which earned an encore. Louise Jansen-Wylie, soprano, was soloist. Mrs. Wylie displayed a voice of wide range capable of great variety of color, and her *mezzo-voce* was particularly beautiful. Jean Duffield was the capable accompanist.

The Frances Willard Chapter of the Y. W. C. A. recently presented Eileen Castles, soprano, in two recitals, assisted by Fillippo Sevasta, harpist, and Lee Cronicon, pianist. Miss Castles' voice is of unusual quality, making an agreeable impression.

The D. A. R. offered a delightful musicale at the home of Mrs. Joseph Metcalf recently, when Luella Anderson, violinist, played with her usual finish and Mrs. A. I. Root's beautiful contralto voice was heard to advantage. Henrietta Rees (music critic of the Omaha Bee) played two piano groups brilliantly and with musical understanding, and also furnished excellent accompaniments for the other soloists.

A benefit organ recital was given yesterday evening by D. Kenneth Widenor, who is about to take up more extended studies in New York. This talented youth reflected great credit upon his sole organ teacher, J. H. Simms. Assisting him, Howard Stiberg sang and exhibited a tenor voice of remarkably lovely quality.

Olive Kline Succeeds Florence Hinkle  
in Church Position

Announcement was made this week that Florence Hinkle-Witherspoon, who, for the last twelve years has been soprano soloist at the West End Collegiate Church, New York, has resigned. Her place is being taken, beginning May 1, by Olive Kline. The musical programs of this church, which are of a high standard, given by Henry Hall Dunklee, organist and choirmaster, will be continued. The quartet now comprises Miss Kline, Adah Campbell Hussey, contralto; Paul Althouse, tenor, and Arthur Middleton, bass.

Clarence Adler, Pianist, Makes Thirty-  
Five Concert Appearances

Clarence Adler, the New York pianist and teacher, is completing a busy season, having made, in addition to his teaching, thirty-five concert appearances. His recent dates have included Paterson, N. J., on April 15; the Woman's Club, East Orange, N. J., an appearance with the Kneisel Quartet at the MacDowell Club, New York, on April 25, and two recitals in Philadelphia on April 26 and 27. His success in all these appearances has been marked. His advanced students will give an afternoon of concertos at Chickering Hall, New York, on Saturday, May 12.

## MARIE SUNDELIUS RE-ENGAGED FOR THE METROPOLITAN



G. Mishkin

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In her first season at the Metropolitan Opera Marie Sundelius has not only won critical admiration for her beautiful singing, but has been re-engaged for a second season. Owing to the strenuous demand of her operatic work, Mme. Sundelius found herself unable to accept the many concert engagements offered the past winter and, as a result, she is now facing a very active spring and summer with engagements booked by her manager, Gertrude F. Cowen, which will take this popular young singer to the Coast in some sixteen concerts.

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## MARGARET WILSON STIRS LOUISVILLE

Thousands Turned Away at Red Cross Concert—Altschuler Provides Novelty

LOUISVILLE, KY., April 28.—A sold-out house, with thousands of persons turned away, applause of the warmest, floral tributes in endless profusion and an air of patriotic enthusiasm marked the appearance of Margaret Wilson at the Mary Anderson Theater Tuesday, in a concert for the National Red Cross Society.

Miss Wilson sang a program made up of French, German and English songs, in a voice marked by certain limitations, but which has had the finest and most careful training. Her diction was particularly pleasing and her interpretations were poetic and intelligent.

Mrs. Ross David was the assisting artist, who played the soprano's accompaniments and solos with artistic effect.

Miss Wilson remained in Louisville three days, and she and Mrs. David were the recipients of much social attention. So successful was her concert that a repetition at an early date is talked of.

The Russian Symphony Orchestra under Modest Altschuler and with Lada, the dancer, as soloist, gave a concert at Macauley's Theater Thursday. This was the sixth and last offering of the Fine Arts Association, of which Mrs. Ona B. Talbot of Indianapolis is the managing director. The program was typically Russian and brought forth many numbers wholly new to Louisville. Mr. Altschuler was most kind in the matter of responding to encores.

Lada provoked much enthusiasm for her grace and her beauty. Mrs. Talbot has planned another Fine Arts series for next season.

The Music Committee of the Women's Club announces that the club, wishing to encourage the study of music and give ambitious young students an opportunity to be heard in public, will give several concerts to be known as "Young Artists' Recitals," in which talented pupils of well-known teachers will be invited to participate. The concerts will be free to the public, and the first one will be given next Wednesday. H. P.

### Aborns Continue Their Success in Brooklyn

With a corps of efficient soloists and well-trained choruses the Aborn Grand Opera Company has been adding to its prestige in Brooklyn. In notable performances of "Lohengrin" there appeared Giuseppe Agostini, Lillian Eubank and Edith Helena and in "The Jewels of the Madonna" were heard Louis D'Angelo, Edith Helena, Agostini and Margarete von Trese. A special matinee was

held for "Hänsel and Gretel," when Ella Palow and Elfreda Hansen, as the children, made their debut with vast success. Louis D'Angelo, Anna Bossetti and Philip Fein completed the cast. A large audience of eager children was present. G. C. T.

### JOINT RECITAL USHERS IN SHREVEPORT'S FESTIVAL

Christine Miller and Frederick Gunster Open Louisiana City's Concert Series Brilliantly

SHREVEPORT, LA., April 27.—The Spring Music Festival was opened last night by Christine Miller, contralto, and Frederick Gunster, tenor, who gave a thoroughly enjoyable joint recital at the Coliseum. The event was successful financially as well as artistically, the big building being filled almost to capacity. Mr. Gunster was probably at the zenith of his powers, on the dramatic side, in the "Desert Songs" of Gertrude Ross. Miss Miller won the audience instantly with her first group, some Scotch melodies, whose tenderness and charm she preserved admirably.

The program was begun with a classic Italian group sung excellently by Mr. Gunster. Miss Miller's reading of an aria from "Nadeshda" was also keenly enjoyable. The concert was brought to an enthusiastic and patriotic close with the singing of "The Star-Spangled Banner," in which the audience participated lustily, Mr. Gunster directing. Harriet Bacon McDonald accompanied sympathetically. Much credit should be given to Mrs. E. H. R. Flood, president of the Festival Association, and to her assistants, for the excellent series of concerts offered this year.

### Richmond Club Winds Up Its Season with Attractive Concert

RICHMOND, VA., April 27.—Featured on the program of the Musicians' Club's concert, given April 25, were songs presented by Juliet Anderson, soprano, and Mrs. Hamilton Smith, contralto, and numbers by the Woman's Quartet of Richmond, composed of Mrs. R. L. Skidmore, Lucy Gwathmey, Mrs. Hamilton Smith and Mrs. George W. Bethel. The concert ended the Club's season. Mrs. W. Henry Baker presented a group of songs, including one by her husband, all of which were well sung and cordially received. Katherine Thurston, violinist, gave two numbers. Piano solos were given by Mrs. Cleveland Wright and Florence Dansey, and both were warmly received. The program was concluded with Liszt's "Loreley," by Mrs. Bethel, whose beautiful contralto voice was heard to great advantage. Juliet Anderson was given an ovation when she sang the "Serenade de Don Juan," Tchaikowsky. This young soprano combines a naturally beautiful voice with a charming personality. W. G. O.

### Florence Pilgrim Charms as Soprano and Pianist in Poughkeepsie Concert

Florence Middleton Pilgrim, piano pupil of Charles Gilbert Spross, and vocal pupil of Mrs. Mary Cheney, recently gave an interesting recital in the Amusement Hall of the Hudson River State Hospital, Poughkeepsie, N. Y., appearing both as soprano and pianist. She was assisted by Joseph Mathieu, tenor, and Mr. Spross, accompanist. Miss Pilgrim distinguished herself as a soprano in songs by Puccini, Reger, Schubert, Massenet, Arne, Johnson, Spross, and in a duet with Mr. Mathieu. Piano numbers by Liszt, Schubert, Spross and Harriet Ware served to reveal the performer as an accomplished artist in this field. Messrs. Mathieu and Spross were valuable assistants.

### "Creation" Heard by Capacity Audience in Steubenville, Ohio

STEUBENVILLE, OHIO, April 25.—A capacity audience heard the Apollo Club sing Haydn's "Creation" at the Hamline Church on Tuesday evening. The chorus of sixty was under the direction of T. J. Davies, who achieved creditable results. As soloists there appeared Sue Harvard, soprano; Anthony M. Jones, tenor, and Isaac K. Myers, basso. Miss Harvard's singing was particularly enjoyable. She was also heard in several detached pieces by Handel, Rimsky-Korsakoff and Ronald. Mrs. J. R. Thorne accompanied.

## LOCAL MUSICIANS REGALE HOUSTON

Bergé Forces Give Concluding Concert—Clubs Speed off the Waning Season

HOUSTON, TEX., April 26.—The Houston Symphony Association closed its fourth season last week with a thoroughly enjoyable concert. The soloist was Mrs. Huberta Read Nunn, who received an unusually cordial reception. The conductor, Paul Bergé, was likewise applauded for his splendid work. This program was given entirely by local forces.

The Girls' Musical Club recently gave its final concert of the season, the program being presented by the American String Quartet. This club's recent election of officers resulted as follows:

President, Mrs. George Howard; vice-president, Mary Bolton; associate secretary, Jennie Lind Michaux; recording secretary, Irene Hall; corresponding secretary, Nina Cullinan; treasurer, Ruth Curtin. Executive board, Mary Fuller, Blanche O'Donnel, Mrs. E. L. Flowers.

The free municipal concert on Sunday had as features the Municipal Band, Dr. W. S. Lockhart, who lectured, and a charming program of Indian songs, solo and ensemble, by the Tex-Y's Quartet, composed of Julia C. Montgomery, Thelma Freet, Frances Bostick, Katherine Hurt, with the instrumentalists, Iva Carpenter, violin, and Katherine Secor, piano.

The Ladies' Violin Choir gave a successful twilight concert yesterday, assisted by the Apollo Club, which gave a group of choruses under the direction of Clarence Magee with incidental solos by Elmore Rice, tenor, and Mme. Frances Morton Crume, contralto. The Treble Clef Club held its annual election last week. Mrs. R. C. Duff and Ellison Van Hoose, former president and director, respectively, having both declined renomination, the official roster now reads:

President, Mrs. J. Allen Kyle; director, Mrs. Robert L. Cox; vice-president, Helen Saft; secretary, Ruby Estes; treasurer, Gertrude Rolle; recording secretary, Mrs. C. N. Campbell.

W. H.

### Well-known Artists in Benefit for Brooklyn Ethical Culture Society

A group of well-known artists including Lois Ewell, former soprano of the Century Opera Company; Leo Schultz, solo cellist of the New York Philharmonic Society; Laura Coombs, soprano; Flora Hardie, contralto; William Wheeler, tenor, and Frederick Martin, basso, appeared at the Brooklyn Academy of Music on April 15 in a program for the benefit of the building fund of the Brooklyn Society for Ethical Culture. G. C. T.

### "White Breakfast" of Mundell Choral Club Attended by Prominent Musicians

Prominent figures in the music field were among the guests of the Mundell Choral Club at its third annual "white breakfast," held at the Hotel Bossert on April 28. These were Reginald De Koven, principal guest of honor; David Bispham, Charles Gilbert Spross, Harriet Ware, Percy Grainger, Emma Thursby, Mrs. William Rogers Chapman and Alfred Robyn. From several of the guests

were heard speeches on subjects of timely interest, Mr. De Koven dwelling upon the war's influence on American music. He expressed his belief that a new and powerful inspiration is afforded our composers that is destined to have a permanent effect upon our music and pleaded that America stand by its native writers as the countries of Europe have stood by theirs. Addresses were also made by M. Louise Mundell, director and founder of the club; Mrs. Reginald Crossley, president, Park Commissioner Raymond V. Ingersoll and W. Leroy Coghill, after which several selections were sung by the Corinthian Male Quartet.

G. C. T.

### CONCERT IN A COURT HOUSE

"Trials" of Altschuler Forces, on Tour, Culminate Thus in Florence, Ala.

The Russian Symphony Orchestra's experience on the occasion of its visit to Florence, Ala., on April 20 was a trying one. The organization had been scheduled for afternoon and evening performances under the auspices of the State Normal School. A broken down engine on the Southern Railway and consequent delays brought the orchestra to Florence three hours behind time, hungry and tired, for the men had been on a dinerless train from 6.30 a. m. till 4 p. m. Such a thing as a matinee seemed out of the question, but it was found on arrival that the audience had been patiently waiting for over two hours and was quite willing to wait still longer.

The announcement of the coming of the orchestra had created such interest locally that the plan of giving the concerts in the Normal School Auditorium had to be abandoned and the only larger hall available was the county court house. There—at 5.30—the "matinée" began. The surroundings were truly strange. The conductor was mounted on the reporters' table and on "the bench" the judge gave place to the tympani player. The prisoner's dock had as its solo occupant the tuba player, while ranged along the jury box were the basses. The others found place as best they could. Refraining from his custom of giving encores, the conductor brought the program to a close at seven o'clock.

At 8.30 the second concert started and so great was the crowd that the jury box had to be emptied of the four basses in order that a dozen men and women might occupy their places. Another amusing incident of the day occurred when the orchestra played "Dixie" as an extra number. As the familiar strains floated out through the open windows of the courtroom, shopkeepers and customers alike were brought to the pavements of the surrounding square, and as they advanced they uttered a peculiar yell. It turned out that this was the old rebel cry which "Dixie" had called forth.

### Church and Concert Engagements for Marie Morrissey

Marie Morrissey, the prominent New York concert artist, has been re-engaged for her third season as soloist at the Fifth Avenue Presbyterian Church, New York. Among her spring bookings are: Wilkes-Barre, Pa., May 9; Lockport, N. Y., May 14; Greensburg, Pa., May 16; a week in Chicago beginning May 21, and soloist at the Bach Festival, Bethlehem, Pa., June 1.

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## LIGHT DEFICIT AFTER MILWAUKEE SERIES

Fund for Low-Priced Sunday Concerts Not Exhausted—  
Boston Opera Visit

MILWAUKEE, WIS., April 25.—The season of sixteen Sunday concerts given by the municipal Auditorium Symphony Orchestra closed with a deficit of only \$3,331.45, leaving \$668.55 in the fund set aside by the city council to defray the expense of giving symphonic concerts at an admission price of ten and twenty cents. The concerts cost the management \$8,953.38 and the receipts were \$5,621.93, slightly short of receipts last year. Extremely cold weather cut down the attendance somewhat, according to Manager Joseph C. Grieb. The "Community Sing" in connection with the concluding concert was so successful that several will be given next season, says Mr. Grieb.

The Boston-National Opera Company gave three performances at the Pabst Theater on Friday and Saturday, presenting "Faust" in French and "La Bohème" and "Tosca" in Italian. Although the attendance was smaller than at the Boston company's performances here last year, the presentation of the works, under the musical direction of Fulgenzio Guerrieri and Roberto Moranzoni, was of the same high order. Maggie Teyte, José Mardones, Riccardo Martin, Graham Marr and Saramé Raynolds scored in their respective rôles.

The A Cappella Chorus presented Louise Homer, the contralto, in a concert at the City Auditorium on the preceding Wednesday. An audience of 4800 persons was present and responded with enthusiasm to the singing of the distinguished American. The chorus, under the direction of William Boeppler, gave with exceptional finish a short program of part songs. J. E. McC.

### New York Chamber Music Society in Concert for Bridgeport Club

The final artists concert under the auspices of the Wednesday Afternoon Musical Club of Bridgeport, Conn., was held in the Auditorium of the High School on April 9, when Carolyn Beebe and the New York Chamber Music Society, of which she is director, presented a highly classic program, comprising Schubert's Octet in F Major, Op. 166, and Wolf-Ferrari's Kammer-symphonie in B Flat Major, Op. 8. With Miss Beebe at the piano, André Tourret, first violin; Herbert Courduon, second violin; Louis Borstelmann, viola; Willem Durieux, cello; Ludwig Manoly, double bass; Edward Meye, flute; Frederick Smith, clarinet; Joseph Fonteyne, oboe; Adolph Weiss, bassoon, and Louis Sperandi, French horn, the program was given in the finished manner that characterizes all the work of this brilliant organization. The works were played with subtle understanding and with a variety of tonal color that held the audience. Richness of tone marked each instrument and the ensemble effect was well nigh perfect. The evening was described as one of the most enjoyable the club has ever had.

### Paul Althouse Wins Honors as Soloist with Clarksburg (W. Va.) Chorus

CLARKSBURG, W. VA., April 27.—Paul Althouse, the Metropolitan Opera tenor, assisted the Marcato Choral Club last evening in Masonic Temple. Mr. Althouse is no stranger in this city and local music-lovers hold him in high esteem. His interpretation of old English melodies was exceedingly fine, while his solo work in "The Messiah" won hearty praise. Virginia Hall, soprano of Wheeling, was the other assisting artist and she, too, gained considerable favor. The audience was rather small, but what it lacked in numbers was compensated for in enthusiasm.

## Osage Indian Chief Meets Famous Princess of Song



Seated, Left to Right: Mme. Galli-Curci, Mme. Wah-She-Hah. Standing, Left to Right: Signor Curci, Chief Wah-She-Hah and William E. McGuire

By ORA LIGHTNER FROST

TULSA, OKLA., May 2. — When Amelita Galli-Curci visited Tulsa in April she was accorded an unique reception. In honor of her coming, Wah-She-Hah (Bacon Rind), Chief of the Osage Indians and Mme. Wah-She-Hah came from their home in the Osage Nation to see and hear the celebrated singer.

The Chief, who is the most eloquent and influential of all the Osage Indian tribe, came dressed in his royal costume and sat for the accompanying picture. The Chief wore many ornaments. From a handsome beaded chain hung a wonderful ornament in silver, of which the Chief explained the significance. It is the emblem of his religion and he has worn it ever since he joined the church. The form is that of a crescent from which is suspended a star, two small crescents and a cross at the bottom.

Chief Wah-She-Hah is fifty-six years old and his wife is forty-six. He was born "Somewhere in the South at the time of the War." Mme. Wah-She-Hah is of French and Indian extraction. The Osages came to this country from the Mississippi Valley, near St. Louis. When the French traders came there, they intermarried with the Indians. Mme.

Wah-She-Hah came from the famous Choteau family. She speaks English fluently, and acted as an interpreter for her distinguished husband, together with Mr. W. E. McGuire.

When Chief Wah-She-Hah was presented to Mme. Galli-Curci, he said:

"There are many things in common between the white people and the Indians in which their views are alike. We believe in the same God, the brotherhood of man. We believe that God created all things and that we must answer to him for our misdeeds. There have been many changes in conditions since I became acquainted with the white people. When I first knew them, they accused the Indians of using too much paint. But now the Indians cannot use it. The white ladies have a monopoly on paint, which has made the price so high we Indians cannot afford to purchase it. There is one difference between the white people and the Indians that we notice very much. The white people love money so much that I fear it causes them to do things that are not right in order to accumulate much money. It seems that each one tries to get more than the other, while the Indian loves money for only what it will buy."

The Chief continued:

"Tell your people that the Osage Indians are very patriotic. When one of our tribe dies, we always place an American flag on his grave. We love the flag."

[Copyright Ora Lightner Frost, 1917]

## SONG RECITALS FILL LOS ANGELES WEEK

Elena Gerhardt, Reinhold Warlich and Local Artists Cordially Welcomed

LOS ANGELES, CAL., April 22.—Vocal recitals have been the main musical diversion in Los Angeles recently, five singers presenting programs.

Of these I have mentioned that of Maude Fay, leaving two visiting artists and two local to be accounted for. Easily first of all is the recital of Elena Gerhardt, given at Trinity Auditorium under the managements of L. E. Behymer.

One performance by Mme. Gerhardt proved her second to none of the *lieder* singers that have visited Los Angeles. Her beautiful vocalization and the admixture of brains with her tones made an immediate appeal to her audience.

The other visiting artist was Reinhold Warlich, appearing two days later, under the same auspices. He had Fritz Kreisler as accompanist, and between them both they had a good audience. Mr. Warlich is delightful to hear and Kreisler's accompaniments were a joy. But this is no new thing for Kreisler.

Then there also were two vocal recitals by local singers. Mary LeGrand Reed, who has been absent from Los Angeles for several years, recently in Red Cross work in England, reintroduced herself in a recital at Trinity in a number of interesting songs and arias, having the accompaniment of Brahms Quintet Club and of Grace Freebey, who played the accompaniment for one of her own songs which Mrs. Reed sang. The quintet offered several numbers to good advantage, especially a Sinding movement.

The other recitalist was Victor Carly, who was at his best in French and Spanish songs. He gave his recital at the Little Theater, and offered a number of songs by various local composers, Frank H. Colby, Charles Wakefield Cadman, S. Camillo Engel, Mmes. Gage and Botsford, as well as a song of his own. Arnold Krauss, formerly concert master of the Los Angeles Symphony Orchestra, was the instrumental soloist, playing numbers by Engel and Saint-Saëns. W. F. G.

### Amy Baker Assisted by Linscott and Mr. Huhn in Annual Program

Amy Baker gave her annual afternoon of readings in the Music Room of the Hotel Biltmore, New York, on Friday afternoon, April 27, assisted by Hubert Linscott, baritone, and Bruno Huhn at the piano. Miss Baker was well received in her delivery of a variety of poems, including some dealing with the war. Mr. Linscott revealed excellent voice and artistic taste in a Gluck "Iphigenia" air, songs in French by Godard and Huë, Burleigh's "Deep River" and songs in English by Coleridge-Taylor, Leoni, Carpenter and Kramer. Mr. Huhn played the accompaniments admirably.

### Marietta (Ohio) Music-Lovers Pack Theater to Hear Margaret Wilson

MARIETTA, OHIO, April 24.—The appearance of Margaret Wilson, daughter of the President, in the rôle of recitalist, at the Auditorium last Friday evening, was an event that lingers in the memory of the many local music-lovers who heard the young soprano. Miss Wilson gave a joint-recital with Francis Macmillen, the violinist, and both artists were joyfully hailed. In order to accommodate all who attended the concert, seats had to be placed in the orchestra pit and upon the stage.

Paul Reimers has received a handsome gold medal from President Wilson in commemoration of his appearance at the White House early in the year.

## A Telegram That Explains Itself:—

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## ROCHESTER TEACHERS FORM ASSOCIATION

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Blaze of Brilliance

ROCHESTER, April 28.—The current week has held several musical events of interest, chief among them being the organization of a Monroe County chapter of the New York State Music Teachers' Association. The meeting was held at the Burr Studios Tuesday evening, and was attended by twenty of the city's representative musicians. Walter H. Carter, organist of Christ Church, and teacher of the Progressive Series of Piano Lessons, occupied the chair. After the election to temporary office of Mr. Carter as president, Charles E. Van Laer, vice-president, and Mrs. Elizabeth Casterton-McDonnell as secretary-treasurer, Mr. Carter appointed Edgar J. Rose, George B. Penny and Jay Mark Ward as a committee to draw up a constitution and by-laws and report at the next meeting, to be held at Mr. Rose's studio on May 21.

The chapter is to be modeled after the State Association, and it is planned to get the organization completed and affiliated before the convention of the State Music Teachers' Association in June, so that members may attend from here. Mr. Carter announced that the Board of Education had accepted a plan for outside music credit in the public schools, this having been arranged by Mrs. Elizabeth Casterton-McDonnell before she resigned as Supervisor of Music last December. The credit system will become effective when the schools open in the fall. The following were present at the meeting:

Edgar J. Rose, Anne Foley Rose, George Barlow Penny, Elizabeth Casterton-McDonnell, Jay Mark Ward, May Foley Ball, Mrs. F. C. Griffith, Mr. and Mrs. H. S. Bishop, Florence E. Wright, Marie Dean, Helen M. Garvin, Olive E. Lane, Annie C. Parsons, Albert Bowerman, Charles E. Van Laer, Marvin Burr, Mrs. Bellamy Burr, Katherine F. Hogan and Mary Ertz Will.

Eduardo Barbieri, violinist, one of the city's foremost musicians, gave his annual recital at the Fine Arts Building Tuesday evening, assisted by William C. Sutherland at the piano. He played with

the breadth of tone and power required by the works of the early masters. The chief offering was a new violin concerto by Cecil Burrell, with the orchestral part arranged for the piano by the composer. Mr. Barbieri gave an excellent presentation of this larger work.

Gatty Sellars, the English organist, gave two organ recitals this week, both at the Cavalry Baptist Church, and to capacity audiences. Both programs were of the popular order.

The third and last concert of the season was given by the Symphony Orchestra, Ludwig Schenck, conductor, on Friday evening at Convention Hall before the largest audience this year. A most attractive program was presented, opening with Haydn's Symphony, No. 4, in D Major ("The Clock"), which was exceedingly well played. The soloist was Alf Klingenberg, pianist, and head of the piano department at the Institute and Conservatory of Music. His playing of the Grieg Concerto was delightful in every respect. The orchestra did excellent work under Mr. Schenck's able direction. M. E. W.

## BROOKLYNITES APPLAUD WOODMAN CHORAL CLUB

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Fashion—Edwin Swain and Juliet  
Griffith Are Soloists

Spring-like in character was the program of the Woodman Choral Club at the Brooklyn Academy of Music on April 27. Under the baton of R. Huntington Woodman, the ensemble brought out the sentiment of such choral works as "Ye Sons of Israel" by Mendelssohn, Delacour's "Shepherd's Song" (in French), Seiler's "Into the Woods," Rubinstein's "Yearnings," Tchaikovsky's "Nature and Love," "Ave Maria" (in Latin), by Henry Holden Huss, with Juliet Griffith, soprano; Mrs. Nan Reid, contralto, and piano, organ and strings; Mr. Woodman's new "Dreams in Twilight," "The Charm of Spring," by Selby, and Woodman's "O Happy Sleep," a request number. The large audience applauded heartily.

Edwin Swain, baritone, back from a long tour, sang two groups of songs finely. An emphatic success was scored by Juliet Holmes Griffith in her selections by Massenet, Fourdrain, Schubert, Wolf and Burrell. From a vocal and interpretative standpoint alike her singing was exceptional. Notable among the pieces played by the orchestra of strings and harp was "Reverie," a new composition by Mr. Woodman. Mrs. Florence Brown Laskey and Henri Lawrence Doering were piano accompanists and S. Lewis Elmer officiated at the organ. G. C. T.

## BOGERT IN FOLK PROGRAM

Baritone Again Heads Committee of  
Barnard College

Walter L. Bogert, the baritone, sang French, Russian and Hungarian songs, "Far and High" and "Marishka," arranged by Korbay, at the concert given recently by the People's Music League of the People's Institute, at Cooper Union, New York City, giving pleasure to an audience of about 1000 persons, who voiced their approval in no uncertain manner.

Mr. Bogert has been re-elected as chairman of the Music Committee of the Barnard Club. On April 14 he acted as one of the judges of Greek music in the Greek Games at Barnard College. He gave a lecture-recital of folk-songs at Hamilton Grange Public Library on April 21, and on May 10 he will deliver another lecture-recital of folk-songs before the Dutchess County Association of Musicians at Poughkeepsie. On June 26, 27 and 28 Mr. Bogert will again have charge of the voice conferences at the convention of the New York State Music Teachers' Association at Niagara Falls.

Laura Tappen, 'Cellist, Engaged to  
Charles L. Safford, Organist

Mr. and Mrs. William Tappen of New York and Buenos Ayres, have announced the engagement of their daughter, Laura, to Charles L. Safford. Miss Tappen is a 'cellist of reputation, has studied under Willem Willeke of the Kneisel Quartet and is a post-graduate of the Institute of Musical Art. Mr. Safford is a graduate of Williams, '92, and of Harvard, '94, and is at present organist and choirmaster of St. George's Church, Stuyvesant Square. Mr. Safford is also conductor of the New York police chorus.

## WEST KANSANS HEAR THEIR INITIAL OPERA

"Trovatore" the Work Chosen—  
Audience Strains New Sheridan  
Coliseum

HAYS, KAN., April 18.—Verdi's "Il Trovatore," the first grand opera ever given in the western half of Kansas, was presented last week under the direction of Henry Edward Malloy, with Ottley Cranston and Mrs. Louise Collier-Cranston taking leading rôles. The opera was given before the Golden Belt Educational Association, the Golden Belt Editorial Conference, the Western Kansas Ministerial Alliance, and the School Board Association, being heard by so large a gathering that the new Sheridan Coliseum built by the last Kansas Legislature and used for the first time for this production proved inadequate.

Many people came from sixty to ninety miles to be present at the first grand opera in this half of Kansas, and numbers were turned away at the door after 2,800 people had been seated, and over 100 were standing. This is evidence of the rapidity of the growth of the music department of the Fort Hays Kansas Normal School, and also that the visions which President W. A. Lewis and Director Henry Edward Malloy have for the place of music in the life of the vast wheat belt are being realized.

Mr. Cranston said after the performance: "It is truly remarkable what Mr. Malloy has done out here in the short grass country. In a country where a grand opera has never been heard before, he is conducting it and using the people themselves as performers."

The five principals of the cast were: Mr. Cranston, *Count di Luna*; Mrs. Cranston, *Leonora*; Helen Pestana, *Azucena*; Archibald Todd, *Manrico*; Lyman D. Wooster, *Ferrando*.

Perhaps the most noteworthy feature of the production aside from the work of the Cranstons was the ensemble singing of the men's chorus. Mr. Malloy had taken boys from the student body, many of whom had never heard grand opera, and produced a chorus which sang with verve and intelligence. The Fort Hays Kansas Normal School is leading the musical life of half a State and this presentation of "Il Trovatore" marks a milestone. P. C. H.

N. Val Peavey, Brooklyn Pianist, Con-  
tinues Busy Season

Numerous concert appearances have marked the last few weeks of a busy season for N. Val Peavey, the Brooklyn pianist. Notable among these was the program given by the Adolph Schmidt Quartet at Memorial Hall, March 27, when Mr. Peavey was assisting artist. He was the first pianist to play in Brooklyn Mrs. H. H. A. Beach's Quartet Op. 67, with the exception of the composer herself. The work was enthusiastically received. A double encore was secured.

after Chopin's "Bolero," Op. 19. Under auspices of the People's Institute of Brooklyn, Mr. Peavey, Adolph Schmidt, violinist, and several others gave a program at the Bushwick High School, March 20. On March 24 at the Pouch Mansion, Mr. Peavey and two of his pupils, Rita Schmidt, soprano, and John H. Waldron, tenor, appeared under the auspices of the Women's Auxiliary of the Bushwick Hospital. Pupils of the pianist, assisted by Laura Clark, violinist, gave a lengthy program at Memorial Hall, March 13. G. C. T.

Complete Plans for Buffalo May Music  
Festival

BUFFALO, N. Y., April 27.—The plans for the May Music Festival, which will be given May 17, 18 and 19, are about completed. The chief choral work to be presented is Mendelssohn's "Elijah." At the rehearsal of the evening of the 23d the choral singing held fine promise. Director Andrew Webster has worked indefatigably with his forces. The Chicago Symphony Orchestra will play at each of the three performances, under Frederick Stock, and the list of soloists is as follows: Sophie Braslau, Mabel Garrison, Clarence Whitehill, Paul Alt-house and Johannes Sembach, singers, and the pianist, Jan Sicesz. F. H. H.

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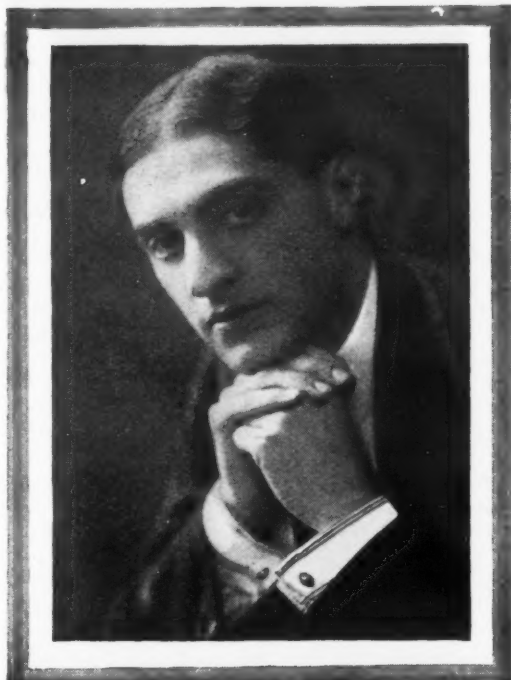


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## PAOLO MARTUCCI TO CONDUCT SUMMER COURSE IN PIANO



Paolo Martucci, Pianist and Teacher of  
New York

Paolo Martucci, the well-known pianist and teacher, has decided to remain in America this summer and will conduct a special summer course for advanced students, at his studios, 257 West Eighty-sixth Street, New York City. His classes will open on June 1 and will continue until September, when his winter season will begin.

The season now closing was a most successful one for this talented musician, students from West Virginia, Ohio, New Jersey, Virginia and several resident students being enrolled in his classes. A number of these will continue their studies during the summer, in addition to many new ones that have enrolled for this special course. During this month some of his artist pupils will give a musicale at his studios.

### Harry Gilbert Aids Red Cross in Roanoke (Va.) Concert

ROANOKE, VA., April 25.—Under the auspices of the local Red Cross Chapter, an enjoyable concert was given last Thursday evening by Mrs. Leon Robinson, violinist, and Harry M. Gilbert, the well-known New York pianist. Those who knew Mr. Gilbert solely through his activities as accompanist were agreeably surprised by his solo performances. He played Chopin and Leschetizky numbers finely, winning vigorous applause. Mrs. Robinson scored in numbers by Hubay, Beethoven and Kreisler. Mrs. Beverly

Wortham, soprano, sang several of Mr. Gilbert's songs in winning fashion. Rubinstein's Piano Concerto, performed by Eric Roth and his gifted pupil, Edna Hurm, pleased exceedingly. The concert was successful both artistically and financially.

### GRACE KERNS SINGS WITH PITTSBURGH APOLLO CLUB

Soprano Makes Deep Impression as the  
Soloist—Godowsky Gives a  
Demonstration Recital

PITTSBURGH, April 30.—What is considered to have been its best concert of the season was given Friday night at Carnegie Music Hall by the Apollo Club, with Grace Kerns, soprano, as the assisting soloist. Rinehart Mayer conducted and the skilful manner in which he handled the work of the chorus, which is the oldest male chorus in Pittsburgh, was highly gratifying. He has one of the best balanced choruses in the history of the organization. "Oft in the Silly Night" presented Thomas Morris in the solo, which he sang with great credit to himself. The "Spring Night," Filke, introduced Miss Kerns and also an excellent quartet, composed of the members of the club, Gilbert Morris, Walter C. Steinecker, E. C. Schultz and Frank P. Meyer.

Miss Kerns is a delightful singer, with clear enunciation, a voice of wide range and flexibility. She sang three groups of solos, these including Massenet's "Ouvre tes yeux bleus," the English "Lovely Celia" and others, which were effectively interpreted.

An excellent performance was given last week by Leopold Godowsky, the pianist, who was warmly greeted by an appreciative audience at an Ampico demonstration recital, after an absence of four years from Pittsburgh. His technique and mastery of tone quality was truly marvelous. E. C. S.

### Charles City High School Gives Concert with Ruby Helder

CHARLES CITY, IOWA, April 28.—The High School music department gave a concert Thursday evening that surpassed any concert they have ever given. The soloist was Ruby Helder, girl tenor, of England. She sang several solos and the tenor part in the cantata "Pied Piper of Hamelin," given by the High School girls' chorus of ninety-five voices under the direction of Jessie Dodd. The boys' glee club and the Treble Clef Club gave several numbers. Jennie Parr was the accompanist. B. C.

### Zoellners Interest Arkansas City

ARKANSAS CITY, KAN., May 1.—The Zoellner Quartet made its second appearance in this city last week under the local management of Koska Weller Daniels. The concert was a complete success.

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## String Quartet of Aborigines Plays Classics and Indian Airs



Members of String Quartet at Chemawa Indian School, Near Salem, Ore., Photographed in Their Aboriginal Regalia

NOT many admirers of chamber music know that a quartet entirely composed of American Indians is doing artistic work at the Salem Chemawa Indian School near Salem, Ore. The above picture shows the members of this unique body dressed in their regalia. Another photograph taken of the young men shows them in evening clothes.

Charles Wakefield Cadman, who with Princess Tsiannina appeared at the school recently, speaks in glowing terms of the work of the ensemble. They have achieved splendid results in their short time together under the intelligent guidance of their teacher, Ruthyn Turney. The boys play quartets of Mozart, Haydn and Beethoven, together with

some more modern pieces, and have also in their repertoire a number of arrangements of Indian music made by their instructor. Each member of the quartet represents a different tribe. The first violin is Fred Cardin of the Quapaw tribe; Alexander Melovdiv, second violin, is part Russian and part "Pribilof Island Indian"; William Palin, viola, from the Flathead Indian tribe, and William Reddie, cello, of the Hydah tribe from Alaska. The boys expect to do Chautauqua work shortly.

Cadman says he was quite "flabbergasted" when, alighting from the train, another very talented Indian boy who is studying cello greeted him with "I am glad to know you, Mr. Cadman, because we've been working on your Trio in D major this winter!"

### KLIBANSKY PUPILS CHARM

Singers from Studio of the New York  
Teacher Heard in Concert

Several of the artist-pupils of Sergei Klibansky, the New York vocal teacher, were heard in an extremely interesting concert in the Auditorium of the West Side Y. M. C. A. on April 18. The program was opened by Arthur Davey, tenor, who displayed a fine voice in an aria from Handel's "Samson." Helen Weiller, a charming young contralto, was also much applauded for a group of songs by Massenet, Strauss and Lieurance. Lotta Madden, the possessor of a beautiful soprano voice, was heard to good advantage in a group of songs, while Felice de Gregorio's sonorous baritone won much applause in the "Credo" aria from "Otello."

The others on the program, all of whom acquitted themselves creditably, were Valeska Wagner, mezzo-soprano; Gilbert Wilson, basso; Verae Ross Coburn, contralto, and Alvin E. Gillett, baritone. Cornelius Estill was efficient as accompanist.

Boston Symphony Announces Usual  
Summer "Pops"

BOSTON, April 28.—The annual season of "Pop" concerts by the Boston Sym-

phony Orchestra has been announced. The opening night will be Monday, May 7, and the concerts will be given thereafter in Symphony Hall, except Sundays, until Saturday evening, July 14. As usual, the regular programs will be interspersed with special "college nights." W. H. L.

Della Mae Kelley, who gives a song recital in Aeolian Hall, New York, on Tuesday evening, May 22, celebrates, on that occasion, her return to her native land, which she left in 1910. Mme. Kelley spent a long period in London, where she studied and did considerable public work which gained general approval.

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## BALTIMORE FORCES UNITE IN ORATORIO

Local Clubs and 400 Tots Aided  
by Philadelphia Orchestra,  
Karle and Bright

BALTIMORE, April 27.—The current week was crowded with musical events of purely local interest. The outstanding feature was the presentation of Pierné's "Children's Crusade" April 23 at the Lyric Theater, by the Oratorio Society, with the assistance of the Womens' Philharmonic Chorus, the Musical Art Club and a children's chorus of 400 voices. The soloists were Mrs. Charles Morton, soprano; Mrs. Walter Billingslea, soprano; Theo Karle, tenor; Charles Bright, baritone; there was a choir of "mystic voices" consisting of Mrs. W. J. Martin, Mrs. J. C. Martien, Clara Harker, Mrs. H. R. Buckley, Lucy Louth, Caroline Ortman, Mrs. H. A. Thoman and Leonore Naylor, and further support was given by the members of the Philadelphia Orchestra under the direction of Joseph Pache. Mr. Pache and his associate conductor, Robert Leroy Haslup, who trained the school children, deserve praise for the performance, which on the whole was quite smooth and successful. The local singers, the soloists and chorus members alike gave a telling account of their careful preparation in the work. The singing of the 400 children was indeed impressive, especially the accuracy of these little singers. Theo Karle and Charles Bright, the visiting artists, were highly acceptable in their parts.

The third concert of the Germania Männerchor was given Monday evening at Lehman Hall. Theodore Hemberger had prepared an interesting program which showed the advancement of the male and women's choruses. John C. Bohl, flutist, and Leonore Koke, soprano, were the soloists.

Rhys Herbert's operetta "Bul-Bul" was given on Monday at Albaugh's Theater by the Sacred Heart Players of Washington. The operetta was delightfully presented by a capable cast under the direction of Alfred Gumprecht.

The Arion Singing Society, Charles H. Bochau, director, gave a concert at Lehman Hall on Wednesday. An interesting program was presented by the chorus and assisting soloists.

The Bethlehem Steel Company's Band, of Bethlehem, Pa., under the direction of

A. M. Weingartner, gave a diversified program at the Lyric on Friday for the benefit of the Baltimore Fund. Sue Harvard, the Pittsburgh soprano, was the soloist. The band was sent by Charles Schwab, the steel magnate, to aid in the local charity.

Arthur Sullivan's "Mikado" was successfully given three performances by the Baltimore and Ohio Opera Club at Albaugh's Theater, April 26, 27 and 28. The principals included John Elliot, who conducted, John D. Wright, Elma Sellman, Hood Yates, Herman Godfrey, Harry Welker, Alice Leigh, Elizabeth Loose and Ida Lusby. The orchestra was composed of members of the club, also employees of the railroad, who were under the baton of Hobart Smock. The first evening's performance was for the benefit of the Children's Hospital and the other performances were to establish a fund for needy employees of the railroad. F. C. B.

## CLOSE INITIAL SEASON OF FRESNO ORCHESTRA

Symphony's Second Concert Shows Fine  
Progress—Guarantors' Fund Increased Fivefold

FRESNO, CAL., April 21.—With its concert in the White Theater last Tuesday evening the Fresno Symphony Orchestra, under the baton of Earl Towner, closed its first season. The program—the orchestra's second—opened with Haydn's Second Symphony, which was followed by shorter pieces by Bolzini, Tchaikowsky, Gabriel-Marie, Lemare, Elgar and Saint-Saëns. The soloist was Julia Jack, mezzo-soprano, who sang numbers by Lohr and Arensky.

The concert demonstrated eloquently the progress which this young organization of fifty players has made in one season. The orchestra rehearses with conscientious regularity, meeting twice weekly. Its continuance is assured, the guarantors' fund being five times the size of the present year's. With a few exceptions, the orchestra is composed entirely of local musicians.

## MME. SCOTNEY IMPRESSES CLUB

Smallman's Singers Have Aid of Soprano in Concert

HYDE PARK, MASS., April 26.—The Hyde Park Glee Club, John Smallman, conductor, attracted a capacity audience to the Everett Square Theater last evening for the second concert of the club's third season. The audience was most appreciative and rewarded the singers and their able conductor with the heartiest of applause. The program was delivered in a manner that reflected credit upon the painstaking and diligent work that Conductor Smallman has done with his organization.

The assisting soloist was Mme. Evelyn Scotney, prima donna soprano, who renewed the favorable impression she created when assisting the club last season. Mme. Scotney was obliged to add extra songs after every group. She sang numbers by Salter, Komzak, White, Bishop, Hueter and some old Scotch airs, in which her admirable coloratura soprano voice was shown to advantage, and in special effect when singing with the club an arrangement of the Bach-Gounod "Ave Maria," in which Crawford Adams played the violin part. Mr. Adams was also heard in several solos and earned hearty approval. Sherrill B. Smith was the club's accompanist, and Herbert Seiler played accompaniments for Mme. Scotney. W. H. L.

Six Mississippi Engagements for Thuel Burnham

As a result of his success at the Meridian (Miss.) Festival, Thuel Burnham, the American pianist, was engaged for six appearances in the State of Mississippi for next season. Aside from these he has already been booked to appear at Erie, Pa.; Cleveland, Akron, Toledo and Findlay, Ohio; Bowling Green, Ky., and numerous re-engagements.

## Philadelphians Compare the Arts of Two Eminent Pianists

By H. T. CRAVEN

PHILADELPHIA, April 30.—A golden opportunity to study two of the most striking and also diverse personalities of the concert stage was enjoyed by a large and deeply interested audience in the Academy of Music last Monday afternoon. The stellar magnets were Harold Bauer and Ossip Gabrilowitsch, engaged in the amicable endeavor of giving a "two-piano recital."

In all the realm of music it would be difficult to find two such great artists, who at the same time reflect so many piquant contrasts of temperament. Mr. Bauer at the piano gives an exhibition of masterly assurance combined with such utter absence of pose that one almost hesitates to call it modesty.

Humility in public is often marred by the sickening suggestion of condescension. It is possible to make even absence of pose seem a pose. The miraculous Mr. Bauer never does this. The absolute unconscious authority of his art is something unique among public performers. He simply sits before the keyboard and plays the best he knows how. The captivating boyishness of his manner lends additional lustre to the splendor of his polished art.

When Henry Irving in his courtly curtain speeches called himself the public's "humble servant" one suspected the condescension. It seemed a kindly affectation. Harold Bauer never worries about any such subtleties. "I only speak right on," declared Mark Antony. Mr. Bauer only "plays right on." His concert bearing is altogether delightful.

His old friend Mr. Gabrilowitsch is essentially just as sincere, but the man bristles with affirmative personality. More and more he is coming to resemble some old portraits of the eighteenth century—say a quaint engraving of La-martine or De Musset. The artist is instinct with definite "character." His unflinching deliberation is as unyielding as Bauer's inconspicuousness of manner. Gabrilowitsch never poses, but he is a "type," a dominating figure on the platform, giving forth an exquisite sense of poetry and delicate artistic appreciation.

The odd part of it all is that these two pianists can blend their opposing personalities and arts into such a charming whole.

It is idle to discuss the technique of this matinee exhibition. The digital dexterity was well nigh flawless. Realization of the poetic or imaginative content of each selection offered was equally full. Many other pianists have thrilled audiences here. It is doubtful if any of them dispensed more charm than Bauer and Gabrilowitsch on this occasion.

The respective tastes of the virtuosi were effectively displayed in the program. The pair were first heard in the sober, substantial dignity of the Bach Prelude and Fugue in C Minor, arranged by that unrelenting devotee of John Sebastian—Mr. Bauer himself. Then came the crystalline beauty of Mozart's Sonata in D Major, a lovely Chopin rondo, in which one could feel Gabrilowitsch's presence; an Impromptu Roccoco by Schuett, Saint-Saëns's Minuet, Gavotte and Scherzo, and a colorful, imaginative suite by Arensky, entitled "Silhouettes." The Schuett number seemed to arouse the most enthusiasm. But the whole concert was a delectable treat. The proceeds were devoted to the benefit of the Navy League.

A curious concert was given in the Broad Street Theater on Friday. Marcia Van Dresser was the artist. This comely soprano is well remembered in this vicinity for some notable histrionic achievements, particularly for her poetic

presentation of the rôle of *Francesca* in George Henry Boker's sterling verse play "Francesca da Rimini." Otis Skinner, William Norris and the late Aubrey Boucicault were her associates in this fine performance of more than a decade ago.

After such a success Miss Van Dresser's vocal ambitions somewhat surprised the public. She was one of the flower maidens in the first sensational Conried presentation of "Parsifal." Since that exciting American première, the soprano, so far, at least, as Philadelphia is concerned, has suffered certain periods of eclipse. She reappeared last season in a recital which displayed her voice to only fair advantage.

Considerable improvement was evidenced in this last concert. Some rather unfamiliar and a few well-known composers were represented, but all seemed to be speaking in the same musical idiom. The Italian group of *lieder* included selections by Sibella, Spier, Wolf-Ferrari, and Santoliquido. Erich Wolf furnished all the numbers for the German group. The songs to French texts were by Szule, Stravinsky, Fauré, Duparc, and Faure. In English Miss Van Dresser sang with excellent enunciation Sigurd Lee's "Soft-Footed Snow," Kurt Schindler's "The Lost Falcon" and "Rondel," Cyril Scott's "Lullaby" and Marshall Kernochan's "We Two Together."

As an encore the soprano gave the "pastorale" from Bizet's "L'Arlésienne" suite. This was a flash of real color. She sang the work with firm art. It is a pity she did not provide other vivid numbers by way of needed contrast. Charles Gilbert Spross furnished the piano accompaniments.

Belgian Tenor's Singing Wins \$500 for  
His Native Land

With an eye and leg gone as tools of the war, a Belgian tenor bravely sang the "Brabançonne," Marseillaise, "Tipperary" and other war songs in the County Court House, Queens, on April 27, and aroused his audience to such a pitch of patriotism that about \$500 was poured into his hat as a contribution toward the succor of his native land. The singer was François Van Varenbergh, a grand opera tenor from Brussels and Antwerp.

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## GRACE NORTHRUP WINS SUCCESS IN CONCERTS

Popular Soprano Heard with Choral Societies—Preparing Programs for Women's Clubs

Grace Northrup, the soprano, who will be under the management of Kingsbery Foster next season, appeared with Marks Andrews's Upper Montclair (N. J.) Choral Society in a performance of his new work, "The Highwayman," on May 8. Miss Northrup won an impressive individual success. She also sang in a miscellaneous concert given by the Choral Society in Lynn, Mass., Arthur D. Keene, conduc-



Grace Northrup, the Popular Soprano tor. On June 1 Miss Northrup will sing with the High School Chorus in Mount Vernon, N. Y., in a performance of "The Creation."

During the season Miss Northrup has sung at many important choral concerts, including a performance of "The Messiah" with the Handel and Haydn Society, Boston; in "Elijah" with the Arion Society, Jules Jordan, conductor, Providence; "The Messiah" with the Choral Society in Springfield, Mass., under the direction of Arthur H. Turner.

For the second time in consecutive seasons Miss Northrup sang with the New York Oratorio Society in a performance of "Joan of Arc," and she appeared at afternoon concerts of the Schumann and Beethoven clubs. One of her interesting engagements during the season was in connection with some organ lecture-recitals given by Clarence Dickinson at the Union Theological Seminary.

In addition to her preparation of oratorio for the coming season, Miss Northrup is giving attention to recital programs of special interest to women's clubs.

## BROOKLYN CLUB CONCERT

Philomela Ladies' Glee Singers Present Captivating Program

The annual spring concert of the Philomela Ladies' Glee Club of Brooklyn was held in the auditorium of the Commercial High School, May 1, when, in spite of bad weather, a large audience was present. The improvement of this organization during the last two seasons, under the baton of Etta Hamilton Morris, has been a subject of interest and this last appearance of the season scored another high mark. "Every Flower" from "Madama Butterfly" was sung with dramatic breadth and fine quality of tone, especially in the *pianissimo*. "When the Land was White with Moonlight," by Nevin, was repeated, Mrs. Harold M. Krey, the club's president, having the solo. "The Walnut Tree," by Schumann-Saar, was sung with harp and violin accompaniment and was one of the most delightful numbers.

Marion Tiffany Marsh, harpist, played with brilliant technique and delicacy of interpretation and was encored enthusiastically after both of her groups. The other assisting artist, Abraham Tolchinsky, violinist, was at his best in Maud Powell's familiar arrangement of "Deep River" and responded with MacDowell's "To a Wild Rose" to the generous applause. The concluding number, "Nymphs and Fauns," by Bemberg, was well sung, the attacks being crisp and the coloratura passages surprisingly smooth and even. Lulu Bodani-Alexander played efficient accompaniments.

G. C. T.

## OSCAR SEAGLE STIRS KANSANS

Western Managers Corral Baritone for Contracts After Festival

Oscar Seagle, the American baritone, appeared in concert in Kansas City for the first time, May 2. He scored an instant success. A telegram was received from C. E. Horner, the local manager in Kansas City, to this effect:

"Seagle's appearance at Kansas City in the May Festival was a tremendous success and many contracts were signed the following day with Horner & Witte, his western representatives, for his appearance in western cities. Seagle's success was instantaneous and he made perhaps the most favorable impression of any baritone that has ever visited Kansas City in concert."

Marie Kaiser to Continue Her Studies with Alice Garrigue Mott

When Marie Kaiser, the popular soprano, returns to New York from her present tour, she will continue her studies with Mme. Alice Garrigue Mott, in preparation for her future concerts. After her concerts on tour, Miss Kaiser was frequently asked by singers with whom she studied. Miss Kaiser has been sending many singers to Mme. Mott's studio for further training in the art of singing. Miss Kaiser attributes her financial and artistic successes to the instruction that she received from Mme. Mott.

## DUBINSKY'S PUPILS PLAY 'CELLO QUARTETS AND OCTETS AT PRACTICE



Photo by Hall, N. Y.

Vladimir Dubinsky and His Class of 'Cellists

MANY 'cellists who have come into prominence in our concert activities have graduated from the studios of Vladimir Dubinsky, the noted 'cellist of New York. These students are encouraged to obtain as much practice as possible playing chamber music, and on occasion Mr. Dubinsky arranges even-

ings during which quartets and octets for 'cello are performed. In the accompanying illustration the following pupils appear: Front row, from left to right: Saaky Schwartz, Isidor Latman, Augusta Singer, Mr. Dubinsky, I. Tucker, Anthony Lapetina, Mischa Feinstein. Upper row: Fred Meyer, Sol Gusikoff, George Boshko, Max Meyer, Alex Zseiga and Frank Lapetina.

## MISS GRISWOLD ENDS TOUR

Soprano Offers American Songs in New Jersey Recital



Zona Maie Griswold, the Prominent New York Soprano, with Her Parents at Their Home in Dallas, Tex.

Zona Maie Griswold, the talented New York soprano, returned recently from a tour of the South, where she met with exceptional success. Her tour began last fall, when she made her appearance as soloist with the St. Louis Orchestra. She appeared during her tour as soloist with McGrain's Concert Band in Grand Saline, Tex.; in Burlington, Iowa, with the Apollo Chorus of Fort Worth, Tex.; gave a recital at the Baptist Memorial Sanitarium, in Dallas, on Feb. 14; at the Dallas High School, Feb. 16, and at the Dallas Opera House on Feb. 24.

Miss Griswold is the possessor of a voice of natural beauty and charm and possesses marked interpretative sense, coupled with a charming personality. The Southern audiences and also the critics were quick to recognize Miss Griswold's talents, with the result that wherever she appeared her work was received with enthusiasm. She will return next season for a more extensive tour.

On March 15 she appeared at Oritani Hall, Hackensack, N. J., when she gave

a program for the members of the music, art and literature departments. She gave the "Vissi d'Arte" aria from "Tosca," a group of German songs, "The Little God, Pan," written by her mother, a Rachmaninoff song and various numbers by American composers. Miss Griswold was in excellent voice and her enunciation was a delight.

On May 25 Miss Griswold will sing for the Century Theater Club at the Hotel Astor, New York.

Werrenrath and Murphy Sing at University Glee Dinner

Reinald Werrenrath and Lambert Murphy were heard at the Hotel Brevoort, New York, May 5, on the occasion of the annual dinner of the University Glee Club. The program ended with a forty-minute musical sketch, "The Jar of Jar-phoonk," written by George Chittenden Turner, in which a dozen of the club members participated. Soloists and sketch scored mightily and nearly two hundred guests likewise applauded the singing of the club as directed by Arthur Woodruff.



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## FOLK-SONGS AND SYMPHONY FINALE IN BOSTON

Fuller Sisters Exert Their Own Irresistible Charm—Dr. Muck and His Men Given Cordial Farewell for the Season—Cecilia Society Sings "Damnation of Faust" Admirably—Honors for Conductor Clifton and the Soloists

Bureau of Musical America,  
120 Boylston Street,  
Boston, May 5, 1917.

WE begin with the bare statement of fact: On Thursday night the Misses Fuller sang a program of English, Scottish and Irish folk songs at the Twentieth Century Club. If you have ever seen them and heard them your fancy will need no more hint than this to reconstruct the whole beautiful picture. But perhaps you have only heard about them? Well, this is another word about them, written by one who ranks their art with Yvette Guilbert's, with Elena Gerhart's, with Fritz Kreisler's, with Karl Muck's:

Before a dull green curtain in the oak-beamed room they sang the songs of the open country. They brought us once more the music of plowboy and milkmaid, of nightingale and lark, the joy of the wind on dewy uplands, of rain on green-growing fields. Flowerlike Cynthia was demure in gray, but her eyes were very blue and two naughty curls peeped out beneath the smooth bands of her hair. Rosalind, that rose whose spirit is tipped with flame, wore red brocade—the color of red wine in a dark cup. Dorothy's more shadowed beauty, her graver sweetness were reflected in her gown of dark brocade—was it blue? was it green? one could not tell. Its subdued harmonies baffled the eye. The lark in the morn had no clearer song, the rose upon the briar no sweeter color than had these three. They sang Irish songs, heartbreaking and beautiful; Scottish songs—a mermaid's croon, a fairy lullaby, the beautiful ballad of Hind Horn; and then they sang the songs in which we love them best of all—the English songs. Old friends were among these, and new songs as delightful as the old. The very quality of their own hills and streams is in these three folk-singers. With the beauty of harmonious growth they soothe us. They never fail us, but to tired spirits they are ever as a spring of water in a thirsty land.

### Final Symphony Concerts

Another bare statement of fact: With the twenty-fourth pair of concerts, the Boston Symphony Orchestra closed its thirty-sixth season. Behind this statement comes trooping a crowd of memories—memories of tense evenings, when sensational developments of the day had given additional significance to the program of the evening; or brilliant evenings, when conductor, orchestra and soloist pierced the sky with the gleam of their inspiration; of "homey" evenings with Haydn, Mozart, Schumann and

Weber; of "loyal" evenings devoted in part to the music of nearby Americans; of baffling evenings with new, little understood compositions; of noble evenings sacred to the memory of departed great ones; of dull evenings—nary a one.

The season has been voted the most brilliant, in orchestral performance, in many a year. Distinguished soloists contributed no small share, Galski and McCormack, Christie, Gebhard and Paderevski being particularly successful. Audiences were uniformly large, frequently tremendous. The taste for symphonic music of the highest order having been sanely developed in this city, there is no danger of a loss in patronage so long as artists of the gigantic stature of Dr. Muck and the prodigious ability of the players provide that music. Philip Hale, who is never sentimental, aptly reminds us that "men of various nationalities and various sympathies, united in the purpose of maintaining the high reputation of the Boston Symphony Orchestra, knew in rehearsals and concerts only one country, the great republic of art."

For its final pair of concerts, the orchestra played Beethoven, Liszt, Strauss and Wagner. The program was unexciting, but satisfying. The Finale of the Beethoven Fourth Symphony and the Strauss tone-poem, "Tod und Verklärung," were the high spots of the evening. Again the audience showed unmistakably its loyalty to the director and its enthusiasm for his workmanship. May this admirable relation be unmarred by the war and its hellish influence!

### Cecilia Society at Its Best

Sing hey to the Cecilia Society! It mocked at all the unbelievers and silenced the knocking ones with its splendid performance of the "Damnation of Faust." It sang with precision, intelligence, sonority and usually with beauty of tone. Nor did it need the assistance of the Glee Club of Harvard University, for at last it has as many and as good

male voices as it needs, and in Mr. Clifton it has just the right man to stimulate and control these voices. The orchestra has now learned—yea, verily, the Boston Symphony Orchestra has learned—to respond to the beat of this young conductor. The instrumental intermezzi were without exception beautifully played and the orchestral support of the voices was always substantial.

Of the four assisting soloists, M. Rothier easily stood first because of his grip on the music, his suppleness of delivery, his distinction of manner. Yes, one forgave him the lapses into his vernacular for an occasional aria, so clear-cut was his English in recitative and so well defined his mood in aria. Mr. Lunger, by contrast, seemed immature and unnecessarily humble. This young baritone has a much better voice than those who heard him for the first time last Thursday night could have guessed. At his next appearance in Symphony Hall he will surely face his audience, rather than the conductor, and sing with greater authority. Mme. Sundelius and Mr. Murphy received a right hearty welcome home. The one has been winning laurels at the Metropolitan Opera House, the other has passed unscathed through that experience and made himself one of the most sought-after tenors in America. They both sang with fine diction, with a feeling for the drama, and with tonal beauty. We had heard lovely Jeanne Raunay sing the "King of Thule" ballad, that song with the haunting viola obbligato, at the Concerts Chevillard in Paris "when we were twenty-one." But Mme. Sundelius did not suffer by comparison with the model.

At this concert Chalmers Clifton established himself finally as a conductor of taste, authority and musicianship. The managers of "Caliban" have made no mistake in choosing him to direct chorus and orchestra for the performance of this Community Masque at Fenway Ball Park in June.

HENRY GIDEON.

### GEBHARD WRITES FANTASIE

Pianist Busy on New Work Following Close of Concert Season

BOSTON, MASS., May 2.—With his performance as assisting artist to the Boston Quartet of String Instruments in a recent concert of chamber music given for the Newport Philharmonic Society in Newport, R. I., Heinrich Gebhard, the distinguished Boston pianist, concluded one of the busiest concert seasons he has ever enjoyed. Upon this occasion he received unanimous praise for his expert performance in the César Franck Quintet in F Minor, Sylvain Noack, Otto Roth, Emile Ferir and Alwin Schroeder comprising the remaining players. With Messrs. Noack and Ferir, Mr. Gebhard played in the Sonata for violin, viola and piano by Jean Marie Leclair.

From now until the time he quits teaching in July Mr. Gebhard expects to complete some important compositions he has under way. The writer had the pleasure in a recent call on Mr. Gebhard of listening to the first movement of a Fantasie for Piano and Orchestra on which he is now at work. It is a work rich in color, modern in mood, intensively interesting and of the most pretentious dimensions of any of his compositions. Mr. Gebhard is also preparing a set of waltzes for two pianos.

Concluding his teaching season in July, he will join his friend and colleague, Charles Martin Loeffler, at the latter's beautiful country estate in Medfield, Mass.

W. H. L.

Winifred Christie Re-engaged as Boston Symphony Soloist

Winifred Christie, the pianist, who created an uncommonly favorable impression when she was the soloist with the Boston Symphony Orchestra in Boston, April 27 and 28, has been engaged for appearances with that orchestra at four concerts in February next. These appearances will be in Brooklyn, Philadelphia, Washington and Baltimore. Miss Christie has appeared five times in Boston this season, including a recital in Jordan Hall and two private recitals. She also gave recitals in New York and

Chicago, and has been heard in many other large cities throughout the Middle West. She has been engaged to appear at Wells College with the Kneisel Quartet at one of its farewell concerts, May 14.

### McCABE'S "AMERICA" POPULAR

New Version of Anthem Widely Sung in Schools and Clubs

James J. McCabe, district superintendent of public schools, who was recently elected president of the new Community Chorus of Brooklyn, has attracted attention lately as the composer of a new tune for "America," of which he has in two years distributed gratis 630,000 copies. He keeps two secretaries busy replying to correspondence and filling the demands for the music.

Although written in 1903, Superintendent McCabe's song did not go to press until two years ago. It chanced that the principal of one of the Eastern District schools, disliking to use the traditional English melody of "America," inquired of the superintendent concerning the possibility of using the song in his school. In a few months school children in many parts of Brooklyn were singing the melody and in response to the first free publication Salt Lake City and Milwaukee began to sing the new tune. Mr. McCabe estimates that his music, which is set to the original Smith words, has been sung in nearly 5000 places in

America, many women's clubs adopting it for permanent usage.

Through the efforts of Superintendent McCabe, a flag pole was given by the city for erection at the Williamsburgh Bridge plaza and a flag donated by various organizations. At 8.30 o'clock each morning nine school children march to the plaza and raise the flag, returning at five to lower it and march back to their school.

G. C. T.

### FRIDA STJERNA IN DEBUT

Olin Downes Lectures on Soprano's Program in Boston

BOSTON, May 1.—It was a unique recital of Scandinavian music and literature that Frida Stjerna, the talented young Swedish soprano pupil of Ethel Frank, gave in conjunction with Olin Downes, the critic and lecturer, in Steinert Hall last Wednesday afternoon. Mr. Downes' discussion of the origin and development of the music of Scandinavia and his readings from "Peer Gynt" enhanced interest in the native songs so superbly sung by Miss Stjerna. She is well schooled in the individual art to be found in the music literature of the North, and her singing of this music was flavored with the true sense of its source, besides which, her voice itself is a lyric soprano of colorful beauties and of quality peculiar to her race. It was Miss Stjerna's debut in this program, and as artistically done by her, brought credit not only to herself, but her teacher, Miss Frank. Edna Sheppard, pianist, played the accompaniments with skill and refinement.

W. H. L.

### ADMIRE BOSTON COMPOSER

Music of Mabel W. Daniels Presented Before Authors' Club

BOSTON, May 2.—The music of Mabel W. Daniels, the local composer, was presented in a program given before the Boston Authors' Club, of which the composer is a member, at the rooms of the Harvard Musical Association on Monday evening, April 23. The artists presenting the works were Charlotte Williams Hills, soprano; Loyal Phillips Shawe, baritone; Alice Reese, contralto; G. Roberts Lunger, baritone; George Hills, tenor, and the Impromptu Club Chorus of Brookline (Mrs. Walton L. Crocker, director).

Mrs. Hills and Messrs. Lunger and Hills were each heard in groups of songs. Mr. Shawe sang the poem for baritone, "The Desolate City," and Miss Reese and Mrs. Hills were heard in the duets, "O Love, How Green the World!" and "Love, the Fair Day." The Impromptu Club Chorus sang the cycle, "In Springtime" with the incidental solos by Mrs. Lamport and Mrs. Dyer, and four other shorter choruses.

W. H. L.

Lola Carrier Worrell and Other Artists Heard Effectively in Recital

Lola Carrier Worrell, the gifted composer-pianist, gave a recital in association with Michael Penha, 'cellist, and Richard Hale, baritone, at 11 East Fifty-first Street, New York, on April 27. An audience of prominent persons applauded the artists warmly, among those in the audience being Harvey J. O'Higgins, the playwright and novelist, and Heywood Brown, dramatic critic of the New York Tribune. The Grieg Sonata for 'cello and piano was exceptionally done by Mr. Penha and Mrs. Worrell. Of Mr. Hale's well interpreted group the favorites were "Deep River" and Mrs. Worrell's own rousing "Pirate Song," which was re-demanded. A repetition was also exacted of the Massenet "Elégie," sung with 'cello obbligato. The same artists appear on May 15 with the Bound Brook (N. J.) Choral Society.




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## Prominent Musicians Honor Mr. and Mrs. Arnold Volpe

Reception at New Institute of  
Music with Mr. and Mrs.  
Gabrilowitsch as Guests

It is a significant accomplishment to establish a conservatory of music in New York City and, during the first season of its existence place it upon a firm financial and artistic basis. Yet this is what Arnold Volpe, director of the Volpe Institute of Music, has done.

An "at home," given at the institution recently, demonstrated to the many friends of this school that Mr. Volpe had been eminently successful in carrying out his ideas and ideals. Mr. and Mrs. Ossip Gabrilowitsch were the guests of honor and the rooms of the school were crowded with prominent musical personages, who had come to congratulate Mr. and Mrs. Volpe on the success of their venture. Mrs. Volpe, by the way, has been an important factor in the attainment of the plans projected for the institute. Her sympathetic and intelligent interest in the affairs of the conservatory has done much to insure its success. Incidentally, the reception marked the fifteenth wedding anniversary of the Volpes.

Mr. Gabrilowitsch presented a number of piano solos, having made a trip from Boston especially to attend the reception.

Among the prominent guests were Albert Spalding, Prof. Cornelius Rübnér, Louis Koemmenich, Alfred Pochon, Mrs. Julian Edwards, Adolfo Betti, Ivan d'Archambeau, Dr. and Mrs. Percy Goetchius, Mr. and Mrs. Ernest Carter, Emma Thursby, Mr. and Mrs. Daniel Gregory Mason, William Tuthill, Mr. and Mrs. Gardner Lamson, Mr. and Mrs. Henry Holden Huss, Marion Bauer, Mil-tonella Beardsley, Matja Von Niessen-



Photo by Mushkin

Mr. and Mrs. Arnold Volpe, Whose  
School of Music Has Ended Its First  
Season with Signal Success

Stone, Nina Dimitrieff, Mischa Levitzki, Karl Jörn, Edward Lankow, William Beck, Mana Zucca, Laeta Hartley, Fay Foster, Vera Barstow, Mme. Fonariova, Enrico Scognamiglio, May Scheider, Josiah Zuro, W. H. Humiston, Walter L. Bogert, Elinor Comstock, Mr. and Mrs. Hans Letz, Arkady Bourstin, Richard Epstein, Mr. and Mrs. Alexander Russell, Mr. and Mrs. Paolo Gallico, Edwin Hughes, Gerald Maas and others.

## Bohemians Gather To Honor Members of Kneisel Quartet

Unique Assemblage of Musicians at New York Dinner Applauds  
Tributes Paid to Pioneers of Chamber Music—Banqueters Dis-  
guised as Noted Artists Amuse Guests

THE grand ballroom of the Hotel Biltmore, New York, was the scene of festivity when on Saturday evening, May 5, "The Bohemians," their families and guests—five hundred strong—gathered to give a banquet in honor of the Kneisel Quartet, to quote the evening's program: "An appreciation of their great services in the cause of Music during the past quarter of a century."

It was indeed fitting for the club, of which Mr. Kneisel is president, to express on the occasion of his retirement from the concert-field, the high esteem in which it holds him and his three associates and to do him honor as one of the finest spirits in America's art-life. The guests entered while an orchestra under the baton of Edwin F. Goldman played the march, "The Veiled Prophet," by one of the club's best known members, Victor Herbert. Mr. Goldman appeared later in the evening, dressed as John Philip Sousa, and gave a splendid imitation of the greatest of American bandmasters conducting "The Stars and Stripes Forever," arousing much enthusiasm.

Rubin Goldmark, toastmaster and vice-president of the club, made an eloquent address, in which he paid high tribute to Franz Kneisel and his ideals in making the Kneisel Quartet what it has ever been, the guardian and prophet of the finest in chamber music. Another vice-president of the club, August Fraemcke, in a brief speech presented the four artists, Messrs. Kneisel, Letz, Svecenski and Willeke, with silver services, a gift from "The Bohemians" and friends of the Kneisel Quartet. A letter was read by Mr. Goldmark from Major Higginson of Boston, stating Maecenas's regrets

at not being able to be present and also a congratulatory telegram from Fritz Kreisler from San Francisco. Louis Svecenski spoke for the Kneisel Quartet and was given an ovation when he rose from his seat at the guest-table. He again spoke charmingly, revealing the same quiet eloquence that was noted when he spoke at the final Kneisel concert at Aeolian Hall in April. Oswald Garrison Villard, editor of the New York Evening Post and president of the New York Philharmonic Society, and Frank Lawrence, president of the Lotus Club, also made addresses.

The second half of the evening was given over to an entertainment arranged by Vice-President Sigmund Herzog. Lantern-slides were shown, among them Franz Kneisel on his graduation from the Vienna Conservatory, as concertmaster of the Bilse Orchestra in Berlin, on his coming to America to become concertmaster of the Boston Symphony Orchestra, the first Kneisel Quartet, the Kneisel Quartet on the accession of Willem Willeke to the violoncello desk (Julius Röntgen, Jr., was then second violin), and finally on the coming of Hans Letz to the second violin desk. These slides were given appropriately with a musical accompaniment conducted by Mr. Goldman, some of the music being played by a string quartet, some by the entire orchestra.

M. H. Hanson, the concert-manager, announced that the Kneisel Quartet was not a thing of the past and that he would present them in a modern work. Whereupon a quartet composed of Gustav Saenger, playing the cymbals; Carl H. Tollefsen, violin; Edmund Severn, viola, and Martin Blumenthal, 'cello, appeared and played a parody for string trio and

cymbals on the "Tannhäuser" Overture, provoking considerable amusement among the banqueters.

R. E. Johnston announced that Eugen Ysaye would play. Mr. Ysaye was seated at the honor table, smoking his pipe as is his custom, when suddenly there came on the stage another Ysaye (impersonated by Richard Kuehn), pipe in mouth and violin in hand. He played a concerto on the open strings with orchestral accompaniment, imitating the great Belgian violinist to that gentleman's own satisfaction, for he manifested much pleasure in the performance. A young Australian pianist, Max Pirani, clad as Leopold Godowsky, was heard in a concerto for piano and orchestra built on the theme of the song, "How Dry I Am," into which whole-toneism, the theme of the Liszt E Flat Concerto in the trombones, "Poor Butterfly" in the cadenza, and the second theme of the Tchaikowsky B Flat Minor Concerto found their way. As an encore he played a popular theme in the style of Brahms (this a very finely made imitation by none other than Moriz Moszkowski), Percy Grainger (in which he played the theme on a xylophone with his right hand, accompanying it on the piano with his left), and Leo Ornstein, using that young modern's "note-clusters" to the amazement of the guests. Both Messrs. Grainger and Ornstein were present.

Hy Mayer, the celebrated caricaturist, appeared in person in one of his quasi-Italian monologues, illustrated by a physiological chart and a skeleton, and also introduced his own moving pictures, which were shown immediately after his performance. The evening closed with Victor Herbert's stirring American Fantasy, played by the orchestra under Mr. Goldman's direction.

A. W. K.

## PICTURES AID EFFECTS IN BUFFALO CONCERT

Local Rubinstein Club Introduces Novel  
Feature—Song and Piano  
Recitals

BUFFALO, N. Y., May 5.—Musical affairs of the week have been confined to local talent. Last evening the Rubinstein Club gave its final concert of the season in the Delaware Avenue Baptist Church before a highly interested audience. Mary M. Howard, the musical director of the club, presented a program of interest, consisting of choruses, solo numbers for voice, piano and violin, which with two exceptions were illustrated with dissolving views of pictures of merit. Miss Howard had devoted much time and shown excellent taste in the choice of the pictures that were disclosed. It proved an unique and artistic entertainment. The soloists, Mrs. Cormack, Mrs. Norton and Mrs. Howe, vocalists; Miss Howard in piano numbers, and Franz Wister, in violin numbers, did excellent work.

At the Twentieth Century Club, the evening of May 1, Mabel Strock, soprano, soloist of the First Church of Christ Scientist, gave her second recital for the season before a good sized friendly audience. Miss Strock is an earnest and experienced musician. Her medium voice is of lovely quality. In the lyric numbers of her program (which covered a wide range) particularly such numbers as lay within her medium tones, her singing was highly commendable as well as was the artistic use she made of her voice in certain pianissimo effects. William J. Gomph at the piano gave admirable support.

Morris Nicholson of Batavia gave a piano recital at the Twentieth Century Club the evening of April 30 before an enthusiastic audience. In the year that has elapsed since he last played here Mr. Nicholson has made great strides; his playing, regarded both from its technical and artistic sides, shows poise and insight.

The evening of May 3, at the same hall, Katherine Becker gave a piano recital thoroughly enjoyable in its manner of performance.

A concert was given by the Masten Park High School chorus and orchestra, under the direction of William Adam Fuhrmann, in the school auditorium the evening of May 4, that reflected great credit both on the director and the participants. There was a large, enthusiastic audience present. F. H. H.

Albert Downing Wins Favor at Niagara Falls Concert

Albert Downing, the tenor, of Toronto, was accorded much praise on April 16 for his singing of Judas, in a performance of Handel's "Judas Maccabæus" at Niagara Falls, N. Y. His delivery of "Call Forth Thy Powers" and "Sound an Alarm" were especially commended.

## WYNNE PYLE WINS LAURELS AS SOLOIST WITH ORCHESTRAS



Wynne Pyle, Young American Pianist,  
"Snapped" on Tour

Among younger American pianists who have won much approval on the other side of the Atlantic, Wynne Pyle is one of the ablest. Since her return from abroad she has been heard in her own country in recital and in orchestral appearances with the New York Philharmonic, Minneapolis and St. Louis Symphony Orchestras, and has repeated the successes which she earned in Europe for her playing. During the past winter season she appeared in a number of cities on tour with the Minneapolis Symphony Orchestra, under the baton of Emil Oberhoffer. The above snapshot was made outside a theater after one of the matinee concerts and shows the pianist in a joyous mood, probably the result of her having performed her concerto that day to her satisfaction. Her tour for the coming season is under the direction of Haensel & Jones.

John McCormack will give a concert at the New York Hippodrome on Sunday evening, May 13, the proceeds to be divided equally between the French Tuberculous Soldiers' Relief Fund and a fund for relief of the poor in Mr. McCormack's native town, Athlone, Ireland.

## FLORENCE AUSTIN

Technic, Tone, Proficiency, were evidenced in her numbers.—(Dayton Journal.)

Her interpretation is powerful, compelling, or plaintively appealing.—(Muscatine Iowa Journal.)

A Violin Wizard—(Vicksburg Post.)

She wielded her bow with a Master Hand.—(Times Picayune, New Orleans.)

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1 West 34th Street, New York



## THREATEN TO DISBAND SAN FRANCISCO ORCHESTRA

Coast Symphony Will Be Discontinued After June 1 if \$75,000 Guarantee Fund Is Not Raised, Declares "Ultimatum"—Public Confident That "Regiment of Millionaires" Will Again Finance Concerts—Hertz's Popularity Grows—Sokoloff Secures Support for Summer Series

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, May 1, 1917.

**WARNING** has been issued by the Musical Association of San Francisco that if the public wants symphony concerts next year it must put up money for them. Coming at a time when the people are devoting their energies to the work of helping out the world food supply by planting potatoes in lawns, beans in backyards and lettuce in window boxes, little heed has been paid to the plea. I almost overlooked it myself, preoccupied with the patriotic attempt to make an alligator-pear take sprout in a water-filled glass jar, the only farming opportunity that this office affords. Besides, the city has confidence that the regiment of millionaires who compose the association will finance the orchestra in the future as heretofore. And it is reasonable that they should, when the concerts are given in a theater merely large enough to accommodate the subscribers. In a public statement the governing board of the Musical Association says:

"It will cost about \$125,000 to give a series of concerts for 1917-18 similar to the series just finished. Owing to the limited seating capacity of the Cort Theater, which has been the only available place in San Francisco in which to give the concerts, it has not been possible to obtain more than about \$50,000 from box-office receipts under the present schedule of prices for seats and for the number of concerts. This leaves about \$75,000 to be made up by members of the association.

### Need \$40,000 More

"The pledges of the members for the coming season of 1917-18 aggregate about \$35,000. It will therefore be necessary to increase the subscriptions from members about \$40,000 in order to give another season of concerts. If the members of the Musical Association of San Francisco and the other music-loving communities of the Bay region desire to have further seasons of concerts of the same high standard as the past season they will subscribe the necessary funds and the enterprise will be continued. If those communities are not sufficiently interested in a continuance of the concerts to subscribe the amount required we must know that fact before June 1 and so drop the matter."

This all sounds like an ultimatum, but there can be little doubt that the Association will carry on its work unless war conditions develop into unforeseen seriousness so as to take the public attention away from all esthetic matters. However, the musicians have been told that they will be informed by the beginning of June whether they are to be held under contract for another year.

William Sproule, the Association president, has also issued a statement. He says in presenting the financial report: "The funds derived from membership in the association and \$800 from donations have not been sufficient to finance the season, and the Musical Association is indebted to the bank in the sum of \$13,500, which has either to be collected under the auspices of the membership or contributed by the board of governors, who, in July, had to underwrite the season for the benefit of the membership and the community, in expectation of obtaining the funds afterward.

"The sixth season has been an unqualified success as a series of musical events in the life of this city. The attendance has been limited only by the seating capacity of the theater, and the deficit is because of that limit, which the management has not been able to expand. This is indicated by the fact that the total ticket sales for the fourth season amounted to \$21,242.75; fifth season, \$34,921.05; sixth season, \$56,086.65.

"The average cost per concert was as follows: Fourth season, ten concerts, average cost per concert, \$4,709.45; fifth season, twenty concerts, average cost per concert, \$3,456.60; sixth season, forty concerts, average cost per concert, \$2,897.19.

"This goes to show that with an audi-

torium of adequate size, adapted to symphony music, these concerts would come within the resources of the Musical Association with a membership not much larger than during the sixth season."

### Hertz Well Liked

Alfred Hertz will continue as conductor if the orchestra remains in the field. His popularity has steadily increased. San Francisco is quite as patriotic as Boston, but it directs its patriotism along practical channels and makes no objection to German music or resident German musicians. Mr. Hertz, waiting for his final citizenship papers, is an enthusiastic, devoted Californian, however, and that makes a difference.

Notwithstanding the alarm about the high cost of symphony music, Nikolai Sokoloff, having returned from New York, is reorganizing his orchestra with the intention of giving a summer series of symphony concerts. At the beginning of the season now past he was unable to obtain the needed men, the Hertz organization having enlisted them all, but plenty are now available and there is a possibility, though remote, that after this month he will have the field to himself. Enjoying the financial backing of Mrs. John B. Casserly, an enthusiastic musical leader in the richest society set of this region, he has been able to accomplish a great deal. The Musical Association closed its library against the demands of the Sokoloff orchestra last year, so now Mr. Sokoloff has brought a library from New York.

Mr. Sokoloff, being Russian, is recognized as an authority on Russian music. He says that somebody will have to write a new Russian hymn, as the old one ends with the words "God save our noble Czar." It seems to me that the old one would still do if made over a little bit. The word "save" might be changed to "help," or something of that sort.

The final concert of Will L. Greenbaum's season attracted an audience of 10,000 to the Exposition Auditorium last Sunday afternoon. Walter Damrosch conducted, with the New York Symphony Orchestra augmented by the string section of the San Francisco Symphony Orchestra. Fritz Kreisler and Efrem Zimbalist assisted in the program.

It was a big "show" occasion, some persons traveling a distance of 150 miles to attend the concert.

### Mrs. Kreisler in Hospital

Kreisler is announced for a recital to be given under the direction of Frank W. Healy on May 10. Mrs. Kreisler has been in a local hospital on account of nervous breakdown. She is recovering.

Preparations for the annual convention of the Music Teachers' Association

of California are nearly completed. The sessions will be held in Sacramento, beginning June 29. Mrs. Edwin Norman is chairman of the program committee. Daniel Gregory Mason of New York will be one of the lecturers. The program will further include a lecture-recital by William Edwin Chamberlain of Berkeley, a concert by the Zelinsky Trio, an organ recital by B. F. Conant of San Diego, a lecture-recital by Prof. Charles L. Seeger of the University of California, and Mrs. Seeger, and a lecture by Redfern Mason with piano illustrations by George S. McManus.

Raisin Day was observed yesterday at Fresno, with preliminary exercises on Sunday. About 100,000 persons attended the celebration and applauded an interpretative dance, "War and Peace," arranged by Mary Isabella Bovee, assisted by Edna Adams, Mary Farrell, Alice Lehman and Laura Shyer. A hundred and fifty school girls participated, the War dancers led by Josephine Leduc and the Peace dancers by Nell Miller. Fifteen bands made music for the pageant, and a children's chorus of 300, conducted by John Henry Lyons, Fresno's school superintendent of music, sang the national hymns with band accompaniment.

On Sunday Uda Waldrop of this city gave an organ recital in Fresno's Civic Auditorium, Louise Brehany, soprano, assisting.

William Edward Johnson, basso cantante, of New York, and Tina Lerner, the pianist, gave a highly successful concert last night in the Victory Theater, San José. Benjamin S. Moore was the accompanist.

### Concert for Teachers

On Saturday evening at San José, Lawrence Strauss, the local tenor, and George S. McManus, pianist, appeared at the Woman's Club hall under the auspices of the Santa Clara County branch of the Music Teachers' Association. Homer DeWitt Pugh, the Association vice-president, had charge of the concert.

The Sunday afternoon Half Hour of Music at the University of California was the occasion of a delightful program by Kajetan Attl, harpist, before 4,000 listeners.

"Pinafore" was produced in Fresno last Saturday evening by the music pupils of that city's high school, under the direction of Earl Towner and Harold F. Hughes, with this cast: Harold F. Hughes, Wallace Buchanan, Robert Matltman, A. A. Bowhay, Ellis Thorwalson, Walter Daniels, Harriet Bennett, Lorena James and Pauline Pelle. The singers were coached by Mme. Sylvester Polito. The orchestra consisted of thirty of the high school students.

THOMAS NUNAN.

## UPLIFTING SPIRIT ANIMATES ANN ARBOR'S GREATEST FESTIVAL

General Atmosphere Surrounding the Twenty-Fourth Annual Event as Marked a Feature as is the Work of Soloists, Chorus and Orchestra—Lucy Gates Wins Ovation in Galli-Curci's Stead

**ANN ARBOR, MICH., May 6.**—The twenty-fourth annual Ann Arbor May festival came to a close Saturday evening in a blaze of glory. Hill Auditorium, seating 5000, was packed to the doors for all six concerts.

Preceding the formal program at the initial concert Wednesday evening, Director Stanley led the Choral Union and the immense audience in the rousing singing of "America." Mme. Louise Homer again proved one of the world's greatest stars. Among the numerous encores to which she responded was the "Star-Spangled Banner," which brought forth an ovation. The work of the Chicago Symphony Orchestra under Frederick Stock in the Third Brahms Symphony as well as in the other numbers was of the highest order.

At the second concert preceding the formal program the Choral Union sang the "Hymn of Consecration," written by Dr. Albert A. Stanley to words by Oliver Wendell Holmes. This hymn was written in honor of two divisions of naval militia recently recruited from the student body of the University of Michigan which are about to leave Ann Arbor for the front. Critics consider this com-

position one of Dr. Stanley's greatest works and in response to widespread demand the work was repeated at the opening of the Saturday evening performance of "Aida" and again brought forth tremendous applause.

The major portion of the Thursday program was taken up by a splendid performance of the "Dream of Gerontius" by the Choral Union under Dr. Stanley, solo parts being taken by Christine Miller, Morgan Kingston, and Gustaf Holmquist (the latter two being old favorites in Ann Arbor, while Miss Miller was heard for the first time), and Earl Vincent Moore, organist. All proved themselves splendidly equipped for this work and maintained the high standard attained by the orchestra and chorus. The Choral Union under Director Stanley maintained its traditionally high standard and proved again the thorough ability of Dr. Stanley as a choral conductor. The orchestra also proved its splendid adaptability for its task.

The third concert Friday afternoon was brilliant from every point of view. About 500 school children, boys and girls, responded to Dr. Stanley's baton in the singing of "My Country 'Tis of Thee," after which they gave an excellent interpretation of the "Walrus and the Carpenter" by Fletcher. The children

entered into the spirit of the work, as did Director Stanley. After the performance the children decorated the members of the orchestra with bouquets which were carried about in baskets. Conductor Stock gave a splendid interpretation of Mozart's "Jupiter" Symphony after which the audience evinced its enthusiasm by rounds and rounds of applause. The program was brought to an end by Ethel Leginska, who made her first Ann Arbor appearance in Rubinstein's Piano Concerto, No. 4. She carried the house by storm and not only lived up to, but eclipsed the splendid reports which had reached Ann Arbor before her performance. She was obliged to respond to two encores and many recalls. More than 5000 persons listened to her, all of whom were won by her splendid artistry.

The Artist concert of Friday evening offered a brilliant program and although Galli-Curci, who had been announced, was not present, having cancelled the engagement on account of illness, at the last moment a very acceptable substitute was provided by the management in Lucy Gates, who came practically unknown to Ann Arbor. Before she had sung three measures she had won the confidence of a crowded house and before her first aria was half through it was a foregone conclusion that she had made a host of friends. As the program progressed she received nothing short of an ovation and was obliged to respond to many encores and recalls. Mrs. George B. Rhead, of the faculty of the University School of Music, played the piano accompaniments to numerous songs which she sang as encores and demonstrated her status as a pianist of exceptional ability. Miss Gates sang the "Lakmé" Bell Song, Verdi's "Caro Nome" and a "Magic Flute" aria.

Saturday afternoon at the fifth concert Richard Keyes Biggs of Brooklyn, a graduate of the University School of Music, gave a recital on the Frieze Memorial Organ. Mr. Biggs demonstrated his ability as an organist of unusual attainment and delighted his hearers with a program well adapted for displaying the wonderful possibilities of this instrument. Mrs. Anna Schram-Imig of Sheboygan, Wis., a professional student of Theodore Harrison of the University School of Music, appeared as soloist in two groups of songs. She made a splendid impression and was obliged to respond to numerous encores. Her voice is rich and mellow, while her art is of a high order.

The festival closed Saturday evening with a masterful presentation of "Aida" by a cast of leading operatic soloists drawn largely from the Metropolitan Opera Company. Martinelli, de Luca, Maude Fay and Matzenauer were the bright stars, while Gustaf Holmquist was shown in a double capacity. Arthur Middleton telephoned from Chicago late in the afternoon that he had missed his connection and could not reach Ann Arbor. He had been engaged to take the place of William W. Hinshaw, who was prevented from keeping his engagement because of illness. Mr. Holmquist on very short notice was prevailed upon to do, in addition to his rôle of the King, that of Ramphis. His masterful interpretation of both parts was such as to win for him the respect and admiration of those present. Lois M. Johnston, a talented young singer of Detroit, and Chase B. Sikes, baritone, of Detroit, took the parts of the *High Priestess* and *Messenger*, respectively. Both are students of the University School of Music under Theodore Harrison, and both acquitted themselves splendidly. Miss Johnston possesses an excellent soprano voice of wide range and beautiful quality, which she handled like a veteran, while Mr. Sikes did the part allotted to him in a masterly way. While the work of the soloists was spectacular and brilliant and the accompaniment of the orchestra all that could be asked for a perfect rendition of the work, the splendid work of the Choral Union under the direction of Dr. Stanley stood out as the feature of the evening's performance.

For twenty-four successive years Dr. Stanley has been the backbone of the Ann Arbor May festival, each festival eclipsing that of its predecessor. This season the chorus contained an unusually large number of picked voices, for, with the development of the University School of Music and increased number of advanced students, the personnel of the organization has continually been raised. Critics and music lovers alike join in expressing the opinion that this year's festival will stand out as the greatest of the twenty-four, not alone from the point of view of soloists, choral work and orchestra, but from the general atmosphere which has surrounded this annual assemblage of musicians from all over the Middle West.

C. A. S.



## EIGHT STIRRING CONCERTS FEATURE OF ILLINOIS MUSIC TEACHERS' CONVENTION

**Civic and Municipal Music and Position of the Art in High School Curricula Given Important Place in Discussions of the Delegates—Minneapolis Orchestra a Factor in the Concerts—Officers Re-elected**

DECATUR, ILL., May 5.—The twenty-ninth annual convention of the Illinois Music Teachers' Association yesterday re-elected its present officers to serve for another year, and adjourned after four days of sessions. The place of the 1918 meeting was left undetermined, but the convention is expected to go to Peoria.

Eight concerts and three meetings for discussion occupied the time. The sessions were formally opened on Tuesday afternoon in the concert auditorium of Millikin University, which was bedecked with the flags of the nations allied with America in its war on Germany. Mayor Dan Dinneen of Decatur delivered an address of welcome, to which President Franklin L. Stead replied on behalf of the teachers.

Rena M. Lazelle, soprano, of Jacksonville; Gail Hamilton Ridway, violinist, and Helen Hanna Birch, pianist, of Galesburg, and Miner W. Gallup, pianist, of Decatur, were soloists in the concert that followed. Miss Lazelle's voice was for the most part smooth and sweet. Her staccato singing in an aria from Mozart's "Queen of the Night" was exquisite.

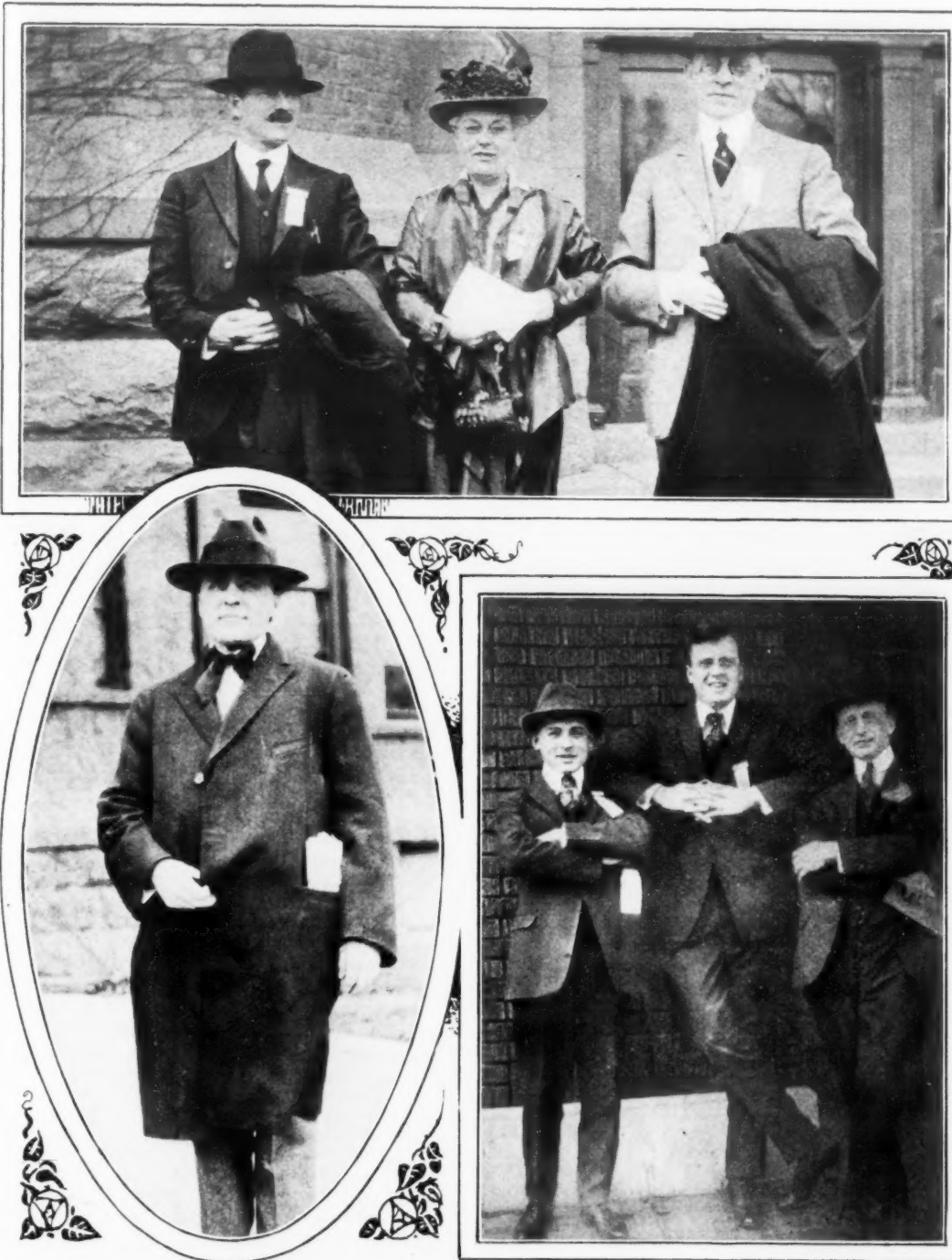
Miner Gallup of the Conservatory of Music faculty in Millikin University, showed himself a sincere artist, careful in his playing and clean in his technique. He played Debussy's "Children's Corner" with a great deal of sentiment, tenderly and imaginatively, with delicious humor in "Jumbo's Lullaby" and "Golliwog's Cake Walk." Miss Birch and Mr. Ridway played the first movement of Schumann's Sonata, for piano and violin, D. Minor, and a Sonatina, for violin and piano, by Dvorak.

On Tuesday evening Burton Thatcher, baritone, of Chicago, and the Beethoven Trio, composed of M. Jeannette Loudon, pianist; Mischa Gluschkina, violinist, and Charles E. Calkins, cellist, all of Chicago, gave the program.

Mr. Thatcher scored an emphatic success. His voice was smooth and rich, and under the absolute control of musical intelligence. His first group comprised classical songs by Secchi, Bach and Handel. He sang the difficult runs and ornamentation of Handel's "O Rud-dier Than the Cherry" with obvious ease, and Secchi's "Lungi del caro bene" with tenderness and rich, luscious tone. He had to add two extras, including "Drink to Me Only With Thine Eyes." His last group was composed of modern songs, two of which (Felix Borowski's "When I am Dead My Dearest" and Adolf Brune's "Erste Liebe") were written by Chicago composers. He sang them admirably, and made the auditorium ring with Massenet's "Noël Païen." Again he had to add an extra, and sang "Believe Me If All Those Endearing Young Charms."

Rubinstein's Trio, Op. 52, was the Beethoven Trio's opening number. Rhythmically and interpretatively the players were admirable. Tonally their ensemble work was not so pleasing, for the violin in the softer passages gave out a peculiar and unsympathetic tone, which lacked warmth and feeling, while the 'cello was too soft to add its proper quota to the ensemble effect. The 'cellist's tone was warm, lacking only in bigness. Miss Loudon's work at the piano was intelligent and artistic. The Beethoven Trio was best liked in Rameau's Rondeau, Air and Fugue.

On Wednesday morning was held the first meeting devoted to discussions and papers. E. W. Morphy, from the University of Illinois School of Music at Urbana, discussed "Violin Teaching in Its Relation to the Organization of Civic Orchestras." John Doane read a short paper on "Municipal Music," written by W. D. Armstrong of Alton and W. B. Olds of the Millikin Conservatory of Music gave a lecture recital on bird songs.



Above: Officers for 1916-17, Re-elected at the Illinois Music Teachers' Convention. From Left to Right: Herbert O. Merry, Lincoln, Secretary-Treasurer; Mrs. William C. Paisley, Ottawa, Vice-president; Franklin L. Stead, Peoria, President. In Oval: Henry Purmort Eames. On Right: Lyell Barber, Chicago, Official Accompanist; John Doane, Evanston, Chairman of Program Committee, and Miner W. Gallup

"If our composers paid as much attention to bird music as to Indian and Negro songs, they might get something more worth while and more distinctively American," Mr. Olds stated. "I do not claim that we can use bird themes in all our music, but we can use them in children's songs, and in other songs, too. Some birds sing but one song, while others, such as the house-wren and titmouse, sing several songs. Each song is in a definite key, and the themes are definite and fundamentally musical."

Under difficulties, J. Lawrence Erb of Urbana and Palmer Christian of Chicago played an organ recital in the First Baptist Church Wednesday afternoon, assisted by Esther Muenstermann, contralto, of Chicago. One note refused to cease sounding after Mr. Christian finished his first group of selections, and for more than five minutes a little knot of organists was trying to make that note stop its noise to permit the recital to continue. Later the power went off in the middle of a piece which Mr. Erb was playing. That both organists succeeded in creating lively appreciation of their art bears testimony to the worth of their work. Mr. Erb included on his program a lovely Scherzando which he himself had composed.

Esther Muenstermann's singing was greatly enjoyed. Her voice is the old-style contralto, big and full in the lower notes, and carrying the same bigness into the higher register. Handel's "Verdi Prati" was excellently sung, and Hugo Wolf's "Mausfallen Ansprache" had to be repeated. Lyell Barber of Chicago, the official accompanist of the convention, deserves high praise for the admirable way in which he acquitted himself. His sympathetic, self-effacing playing of accompaniments excited a good deal of favorable comment at all of the concerts.

Carol Robinson, pianist, of Chicago; Monica Graham Stults, soprano, of Evanston, and Carl M. Beecher, pianist-composer, of Evanston, were soloists at the Wednesday evening concert. Miss

Robinson played César Franck's Prelude, Chorale and Fugue in the traditional manner, and a group of modern songs in original and likable style. Of these, Debussy's "L'Isle Joyeuse" was most enjoyed.

Mrs. Stults was an admirable artist, her voice big and luscious, and her interpretations sympathetic. In Mr. Beecher's "Lied der Ghawaze"—one of the best dramatic songs I have heard—she was intense, and her voice was tender and caressing in songs by Schumann and Strauss and a lullaby by Mr. Beecher. Mr. Beecher played his own Rhapsody in F Sharp Minor, and added an original Scherzando, which he had to repeat.

Thursday morning, Maurice Rosenfeld of Chicago gave "Reminiscences." This was his twenty-fifth anniversary of participation in the annual conventions of the Illinois Music Teachers' Association. He described the gloomy musical outlook at the time Theodore Thomas was struggling to maintain his orchestra in Chicago and the large part played by the association in the State's musical awakening, comparing former years with the bright outlook that faces the Teachers' Association to-day.

Eugene Simpson spoke on the work being done to establish a State orchestra. "Such an organization should visit thirty or forty cities several times a year," he said. "The expense ought not to be borne by the State Legislature, which might allow of the introduction of graft and favoritism, but should be shared directly by the cities benefiting. Last year Peoria heard the 'Pathetic' Symphony of Tschaikowsky played by five different symphony orchestras. If these organizations had other symphonies in their repertory, they did not show it. A State orchestra would not fall into such a blunder. It would play to the musical understanding of its hearers, and gradually educate the State as Theodore Thomas educated Chicago."

Esther Requarthe of the Millikin Conservatory of Music in Decatur conducted

a demonstration of "A Child's Musical Awakening Through Story and Play."

Henry Purmort Eames of Chicago spoke on "The Place of Music Training in the High School Curriculum." He ridiculed the idea that music was merely cultural, declaring that pupils have to put more intelligent study on their piano work than on any school study. He discussed the question of granting credits in the high schools for work done under an outside teacher. This subject has often found an enthusiastic advocate in Mr. Eames, and the Society of American Musicians in Chicago, of which he is president, is vigorously working to bring it about.

On Thursday afternoon a program was given by Laura Remick Copp and Henri J. Van den Berg, pianists, of Champaign; Max van Lewen Swarthout, violinist, of Decatur, and C. Frederick Bonawitz, baritone, of Peoria. Miss Copp and Mr. van den Berg played a Ballade, for two pianos, by Julius Roentgen. This was in the modern style and was well done. Mr. Swarthout played Wieniawski's Concerto in D Minor with singing tone, and David's "Andante and Scherzo Capriccioso" with good rhythm, but his pitch at times was a little uncertain. Mr. Bonawitz's voice was rough in places, his tone production seeming faulty, but his interpretations were good, except that he lacked fire.

Else Harthan, dramatic soprano, of Chicago, and Edward Collins, pianist, of Chicago, were the soloists Thursday evening. Mme. Harthan disclosed a clear, big voice and smooth tone.

Edward Collins started the B Flat Minor Sonata of Chopin somewhat mechanically, but the scherzo movement was beautifully poetic, emotional and expressive; the funeral march was played with majesty, rather more rapidly than usual, and the *prestissimo* was flawless.

Friday morning was given over to a demonstration and lecture by E. Meretzki Upton of the Chicago Cosmopolitan School of Music on keyboard harmony. He put four young children through a remarkable series of tests, in which they transposed, modulated, played pieces in any key asked for and changed the key at request while playing. The children followed each other in rapid succession to the piano, playing "America" in chords, and changing the key as asked. One little girl played four Bach minuets in twelve keys, and a little boy played Schumann's "Important Event," which he had been asked to memorize for this demonstration, in every key requested, and equally well in all of them. Mr. Upton said that the objection had been made to him that it was better to know twelve pieces in one key than one piece in twelve keys, to which he replied that it is easier to learn them in twelve keys than in one key, and that one cannot be said really to know a piece unless he can play it in all keys.

The annual business meeting closed the sessions of the convention. The officers were re-elected—Franklin L. Stead of Peoria, president; Mrs. William C. Paisley of Ottawa, vice-president, and Herbert O. Merry of Lincoln, secretary-treasurer. Harry R. Detwiler of Aurora succeeded John Doane on the program committee, to which E. R. Lederman of Centralia was also elected. John B. Miller of Chicago and Bertha L. White of Greenville were appointed to the auditing committee. Thomas N. MacBurney of Chicago was added to the examining board for voice; Maurice Rosenfeld of Chicago to the board for piano, and M. L. Swarthout of Decatur to the committee for violin.

The Minneapolis Symphony Orchestra played two programs for the convention. In the afternoon it played Kalinikoff's Symphony No. 1, Emil Oberhoffer conducting. Royal Dardun, baritone soloist, sang the "Vision Fugitive" from Massenet's "Hérodiade" with full, smooth, round tones. As an encore, he sang A. Walter Kramer's "The Last Hour," the composer's exquisite scoring of which makes it a superb gem to be sung with orchestral accompaniment. Amy Emerson Neill, violin soloist, played the Tschaikowsky Concerto for Violin in D Major in excellent style.

The evening concert featured Beethoven's "Pastoral" Symphony. Alexander Raab, piano soloist, was a technical marvel in Weber's Concertstück for Piano and Orchestra, F Minor, which he played with tremendous speed, and in Liszt's Hungarian Fantasy for Piano and Orchestra. Marie Kaiser, soprano, sang *Micaela's* Air from "Carmen," and added Cadman's "From the Land of Sky-blue Water." Her voice was fresh and warm, and she sang with tonal beauty. A "Spanish Caprice" by Rimsky-Korsakoff ended the orchestral concert.

FARNSWORTH WRIGHT.





NEW YORK.—Joseph Denian gave an admirable organ recital at the St. Esprit Church on the evening of April 23.

BRISTOL, CONN.—Albert Spalding, the American violinist, gave a splendid recital on April 27 in the Federal Hill Auditorium.

CANTON, O.—Mrs. Anna Bolos-Toichot has resigned as organist at the St. John's Catholic Church because of her leaving the city. Edgar Bowman, organist of the First Christian Church, will take her place.

CHAMBERSBURG, PA.—Dr. Orlando A. Mansfield, professor of music at Wilson College, gave his twenty-first organ recital at that institution on May 5, presenting a program of interesting character.

LENOX, MASS.—The Lenox Singers, directed by Allen B. Fenno, pleased an ample audience in the Town Hall on May 3. A difficult program was ably sung. Claire Lanche, violinist, was the assisting artist.

HUNTINGTON, W. VA.—The initial season of the People's Entertainment Course was closed on April 23 with an enjoyable concert by the Zoellner Quartet. More than 2000 persons applauded these artistic players.

BRIDGEPORT, CONN.—The Scala Grand Opera Company produced Verdi's "Rigoletto" at the Park Theater on April 29. Principal parts were enacted by G. Pimazzino, Miss A. Baroni, A. Mauro, H. Sanfelice and others.

WINSTON-SALEM, N. C.—The Thursday Morning Music Club Chorus, Allene Baker, director, gave a concert in Memorial Hall on April 23, earning praise for its singing. A number of local musicians were solo aides.

STUEBENVILLE, OHIO.—Elsa Gundling Duga, soprano; Dora Neining, contralto, and Jesse Alma Wolfe, pianist, gave a benefit concert at the Herald Square Theater on April 23. The proceeds will be used in missionary work.

BOSTON.—Mme. Gertrude Dueheana presented her pupil, Helen Mahler, soprano, in recital at the Vose studio April 27. Charles Kallmann, baritone, and George A. Anderson, pianist, were assisting artists. Wells Weston was the accompanist.

SEDALIA, MO.—The Ladies' Musical Club presented a "Masque of Dead Floristines" recently at the High School Auditorium. The book is by Maurice Hewlett and the music by Ernest R. Kroeger. The program was in charge of Mrs. C. C. Evans.

TROY, ALA.—Under the auspices of the MacDowell Music Club, Mrs. Edward MacDowell appeared here in a lecture-recital recently. The stage was artistically draped with the national colors and a large photograph of Edward MacDowell was on view.

GREENSBORO, S. C.—Frances Elizabeth Howard gave a piano recital in the Auditorium of the North Carolina State Normal and Industrial College on May 4. Works by Beethoven, Bach, Brahms, Stavenhagen, Liszt, Mendelssohn and Weber composed the program.

NEWARK, N. J.—At a recent meeting of the Music Study Club the program was presented by Mrs. Dora Becker Shaffer, violinist; Mrs. Lillian Jeffries Petri, pianist; Mrs. D. Frederic Burrett, Frederica Sims, Madeline Miller, Florence Heinisch and Katherine Eymann.

BROOKLINE, MASS.—Gertrude Holt, Boston soprano; Lilla Crocker, contralto; Bernard Ferguson, baritone, and Rachel Kilmer, harpist, gave a successful concert at the Harvard Church, April 26. A delightful program was given by these artists, who were supported at the piano by the excellent accompanist, Harris S. Shaw.

PITTSBURGH, PA.—The 1190th free organ recital by Caspar P. Koch, city organist, was given at the North Side Carnegie Music Hall on April 22. He was assisted by Alan B. Davis, baritone, and Eleanor Meutch Davis, accompanist.

MANSFIELD, PA.—"An Hour with Ole Bull" was given by Dr. Will George Butler, violinist, assisted by Georgia L. Hoag, pianist, at the Mansfield State Normal School on April 15. Several of the compositions of Ole Bull were played, as well as "Visions of Oleona" of Dr. Butler.

NEWARK, N. J.—At a concert given on April 29, Maurice Nitke, violinist, of New York, played compositions by Sarasate and Hubay and a Danse Orientale of his own composition. The Germania Singing Society recently gave a concert in Krueger Auditorium, under Hans Prumm.

WALTHAM, MASS.—The Copley Quartet of Boston, Raymond Simonds and Everett Clark, tenors, Edward MacArthur, baritone, and Oscar Huntting, basso, furnished the musical program at the fiftieth anniversary of the organization of the Isaac Parker Lodge of Masons on May 1.

DILLON, MONT.—A highly enjoyable violin program was given recently in the Normal Auditorium by Cecil Burleigh of the State University. This well-known composer and violinist appeared under the auspices of the Shakespeare Club. He was accompanied by Mrs. H. V. Forbes.

ELLENVILLE, N. Y.—Under the auspices of the Ellenville Musical Club, Ethel Newcomb gave a successful piano recital for the benefit of the Red Cross, on April 20, in Norbury Hall. Numbers by Brahms, Weber, Chopin, Rubinstein, Leschetizky and Liszt made up the brief program.

GREENSBORO, N. C.—Maggie Staton Howell, soprano, gave a recital under the auspices of the North Carolina State Normal and Industrial College, on May 9. Miss Howell was assisted by Alice Vaiden Williams, pianist, who gave several solos, and Kathryn M. Severson, accompanist.

EAST LIVERPOOL, OHIO.—The Orpheus Quartet, comprising Samuel B. Glasse and Paul S. Breckenridge, tenors; V. A. Campbell, baritone, and Houston M. Dudley, basso, pleased a fair-sized audience at the High School on April 26, when they gave a varied program of solos and ensemble numbers.

READING, MASS.—Laura Littlefield, the distinguished concert and oratorio soprano of Boston, gave a song recital before the College Club of Reading on April 25. Mrs. Littlefield was heard in an all-English program, her beautiful voice and charming personality winning many new admirers.

INDEPENDENCE, KAN.—Mauder's cantata, "Olivet to Calvary," was sung at the Good Friday service at the First Methodist Church, Alfred Hubach, the organist, directing. Mrs. William C. Cavert, soprano; George Deane, tenor, and William A. Hood, baritone, were the soloists. The choir numbered almost fifty.

PETERSBURG, VA.—Another successful concert was given recently under the local direction of Anna E. Currier, when Dorothy B. Pleasants, pianist, and Frances W. Reinhardt, soprano, appeared in Jackson Auditorium. Mary T. Patterson was the accompanist. The artists, both of whom were cordially received, are Virginians.

WORCESTER, MASS.—Wilhemina Baldwin gave a vocal recital in aid of the Red Cross for the students of the Worcester Normal School, on April 30. Miss Baldwin's program was made up of interesting children's songs, many of which were by American composers. Her accompanist was Helen F. Tiffany. A goodly sum was realized for the Red Cross.

TROY, N. Y.—A patriotic musicale was given recently at the Central School under the direction of the Old Second Regiment. The soloists were Stephen J. Harrington, tenor; Agnes O'Brien, soprano; Jessie Mixer, contralto; Mrs. Harold G. Hartwell, soprano; Edmund D. Northup, baritone; Harold E. Dow, tenor, and Clarence Stewart, baritone.

BOSTON.—Roland W. Hayes, the tenor from the Arthur J. Hubbard vocal studio; Mme. Rachel Walker, soprano; Marion Anderson, contralto, and H. T. Burleigh, the noted song writer and baritone; were the assisting soloists to a local chorus of colored people in a performance of Mendelssohn's oratorio "Elijah" in Jordan Hall, April 26. The conductor was Walter O. Taylor.

MORGANTOWN, W. VA.—To aid the local Red Cross, the University Choir, Louis Black, director, gave a concert in Commencement Hall on April 27. The soloists were Walter Barrington, tenor; Mrs. Genevieve E. Marshall, soprano; Mrs. Edna L. Morris, contralto, and Jack Abbott, basso. The program consisted of miscellaneous numbers and Verdi's "Manzoni Requiem."

WORCESTER, MASS.—A recital was given April 26 by pupils of Mme. Mary Howe-Burton, teacher of singing, and herself a soprano. The singing of Vera Olson, soprano, and Marion Harper, mezzo soprano, was of exceptional merit. Others who appeared were Grace Mauhin, Satenig Tashjian, Hazel Couper, Rae Davis, violinist, and Elizabeth Dolan, pianist and accompanist.

WHEELING, W. VA.—The music department of the Woman's Club gave a concert at the local Y. W. C. A. on April 26. Participating in the program were Mrs. J. Gibbons, Carrie Brandfass, Mrs. Edward Stifel, Katherine Ebbert, Erma B. Seabright, Etta Smith, May F. Links, Mrs. Robert R. Marshall, Mrs. Don Meriman, Mrs. W. E. Connelly, Hazel Seamon and Mrs. Elsie F. Kincheloe.

UNION HILL, N. J.—The benefit concert given at the High School, April 19, proved a striking success. Leonore Chaud, sixteen-year-old soprano, made a fine impression, and Eveleen Flavelle Dunmore also delighted her hearers. J. Morrison Flavelle won applause with his warm and sympathetic voice. The Manhattan Male Quartet also scored. Giuseppe Dinelli was accompanist.

HUNTINGTON, W. VA.—The combined choirs of the First Congregational and First Presbyterian Churches, under the direction of George Bagly, sang the Dubois cantata, "The Seven Last Words," on April 22. The solo parts were sung by Mary M. Moore, Mrs. John H. Culton, Mrs. H. K. Eutsler, Janet Parsons, Frederick Strother, Owen Burton, Randall Reynolds and Mont Davidson. George Strickling was the organist.

PHILADELPHIA, PA.—The following pupils of William Hatton Green were heard in a piano recital on Thursday, May 3, at the Acorn Club: Arlene Barnes, Isabel Gest, Irene S. Wallert, Theodora K. Lillie, Carol H. Thomas, Eleanor Dougherty, Florence L. Hepworth, Katharine Z. Ogden, Lavinia G. King, Robert L. Stewart, Florence M. Fisher, Ruth S. Grim and Edith Weber. They offered an exceptionally attractive program.

SAN JOSE, CAL.—Ethel Chapman, pianist, and Ross Ring, organist, gave a joint recital at the Pacific Conservatory recently. Both are members of the graduating class and pupils of Warren D. Allen. Cora Collins, soprano, was the principal soloist at the Conservatory recital on April 24. She was assisted by Lenora Moodey, accompanist, and Marjory M. Fisher, who supplied a violin obbligato. Miss Collins is a pupil of Nella Rogers, head of the Conservatory's vocal department.

SCHENECTADY, N. Y.—Pinchos Jassinowsky, the Russian lyric tenor, assisted by Anthony Honicky of Schenectady, violinist, gave a recital recently at the Van Curler Opera House under the direction of the United Jewish Relief Committee for the relief of Jewish war sufferers. The work of the Russian singer made a most favorable impression. The annual concert by the orchestra and glee clubs of the Schenectady High School was given Friday and Saturday evenings in the school auditorium, under the direction of Inez Field Damon, supervisor of music. George W. Bee was heard in violin solos and Raymond Bathrick and Arnold Fink were among the vocal soloists.

SCHENECTADY, N. Y.—The sixth annual Schenectady High School concert of the orchestra and glee clubs was given at the High School Auditorium on April 27 and 28, under the direction of Inez Field Damon. The soloists were Raymond Bathrick, Arnold Fink, George Bee and Fred Clinnick. The Boys' and Girls' Glee Clubs did some splendid ensemble singing, and the orchestra acquitted itself capably. "America Triumphant," by Demarest, was given by the combined glee clubs and orchestra, and "The Star-Spangled Banner" was sung.

ALBANY, N. Y.—The Monday Musical Club gave a demonstration of the methods of teaching music in all the grades of the public schools recently at the auditorium of the State Educational building. The public was invited. The demonstration was given by Frank J. McDonough, instructor of music in the public schools of Rensselaer, assisted by 200 children of the schools. The annual springtide musicale of the Albany High School was given by the pupils in the chapel Friday evening under the direction of George E. Oliver, supervisor of music of the Albany schools.

WINONA, MINN.—Directed by Mrs. Albert W. Hodges, the choir of the Central M. E. Church recently performed Haydn's "Creation." Miss Withrow sang the part of Gabriel; Joel Swenson that of Uriel and Mr. Kirchstein was Raphael. Arthur T. Thompson presided at the organ and Alvina Boley at the piano. Marion Monson, a pupil of Mrs. A. W. Hodges, gave a pleasing vocal recital on April 14 in the Central M. E. Church. Her program was made up of Schubert songs. Joel Swenson, tenor, was assisting artist, and Alvina Boley accompanied.

BANGOR, ME.—The nominating committee of the Schumann Club at a special business meeting presented the names of the officers for the ensuing year, as follows: President, Anna Strickland (re-elected); vice-president, Mrs. Gwendoline Barnes Robinson; secretary and treasurer, Josephine Wiggin; corresponding secretary, June L. Bright; auditor, Mrs. Robert T. Clark. C. Winfield Richmond, organist, assisted by Mrs. Frances Andrews Howard, soprano, and Dexter S. Smith, basso, gave the program at the Athene Club's annual musicale at All Souls' Church, April 30.

MONTCLAIR, N. J.—The first of two performances of the children's operetta, "The Lost Princess Bo-Peep," was given, May 1, in the Montclair Theater, under the auspices of the Mountinside Hospital Auxiliary, before a good-sized audience. There were about 300 singers in the choruses, mostly children. Of the principals, warm applause went to Jane Hanks, Mrs. Barnette Smith, Barnette Smith, Mrs. Clarence Engel, Mrs. J. Henry Rudolph, Winifred Campbell, Guy Taylor, Franklin Smith, Tyler Bartow and Jack Hobart. The music of the operetta was composed by Jessie Gaynor, and the performance was under the direction of June Lytle-Lake.

SEATTLE, WASH.—The National League for Women's Service gave an entertainment at the Rainier Club, April 30, lasting from two o'clock in the afternoon till midnight. Many musicians lent their services, including George A. Hastings, Mrs. Broissais Beck, Mrs. J. N. Ivey, Mrs. James D. Hoge, John Spargur, Mrs. Frederick Bentley, Mrs. Margaret Hemion, Mrs. Grace F. Homsted, Wilfred Lewis, Walter Squire, George G. Kirchner, Anna G. Dall, Mrs. Langdon C. Henry, Mrs. Lawrence Bogle, Margery Miller, Mrs. Clare E. Farnsworth, John Blackmore and several musicians from Tacoma, including Mrs. Frederick Rice, Mrs. Lewis Tallman, Mrs. J. A. Wolbert, Mrs. Dixon Triple, Mrs. George Duncan and Mrs. T. V. Tyler.

WORCESTER, MASS.—The Swedish Singing Society, Thule, directed its seventh annual concert recently in Horticultural Hall. The society was assisted in its well-presented program by these soloists: Edith E. Persson, soprano; Sylvia Fish, violinist; Arthur W. Carlson, baritone; Henry N. Flagg, cellist, and Florence H. Persson, Walter Magnuson and Rudolf Fagerstrom, accompanists. A program was given at the Hultman-McQuaid Conservatory April 20 by advanced pupils. The program was presented by Ethel Chabot, soprano; Louis C. Hoyle, tenor; George Wellington and Raymond Helsing, organ; Alfhild Lundborg, Lilly Lofgren, Madeline Foster and Agnes Cleary, piano, and Saloman Kunitz and Rosalind Davis, violin. Mrs. Gertrude Foster, organist, and Paul Hultman, pianist, also took part.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

Abbott, Margaret—Delhi, N. Y., May 14.  
Austin, Florence—Elizabeth, N. J., May 12; Paterson, N. J., May 14; Newark, N. J., May 17; Wilkes-Barre, Pa., May 19; Bridgeport, Conn., May 21; New Haven, Conn., May 23; Waterbury, Conn., May 25.  
Bennéche, Frieda—New Haven, Conn., May 14; New York, May 15; Southern tour in June.  
Brenska, Zabetta—Mount Vernon, Ohio, May 22.  
Carnahan, Franklyn J.—Kent, Ohio, May 22, 23.  
Cherniavsky, Leo, Jan and Mischel—(New Zealand tour), Wellington, May 12 and 14; Blenheim, May 18; Wellington, May 19; Christchurch, May 21; Christchurch, May 23; Timaru, May 24; Oamaru, May 25; Christchurch, May 26.  
Christie, Winifred—Wells College, May 14 (Kneisel Quartet).  
Dale, Esther—Hartford, Conn., May 18.  
Gabrilowitch, Ossip—New York (Æolian Hall), May 11.  
Garrison, Mabel—Springfield, Mass., May 12; Lima, Ohio, May 16; Buffalo Festival, May 17, 19; Hagerstown, Md., May 24; Norfolk, Conn., June 4.  
Genovese, Nana—New York, May 13.  
Gilberté, Hallett—Denver, Col., May 14; Colorado Springs, Col., May 21.  
Gotthelf, Claude—Spokane, Wash., May 11; Walla Walla, Wash., May 13.  
Gunn, Kathryn Platt—Brooklyn, May 24, 27.  
Hempel, Frieda—Bowling Green, Ky., May 11; New York (Carnegie Hall), May 13.  
Hubbard, Havrah (Operalogues)—Spokane, Wash., May 11; Walla Walla, Wash., May 13.  
Huss, Hildegard Hoffman—New York (Æolian Hall), May 13.  
Jomelli, Mme. Jeanne—Denver, Col., May 14; Colorado Springs, Col., May 21.  
Kaiser, Marie—Dubuque, May 11; Rockford, Ill., May 12; Kalamazoo, Mich., May 14, 15; Lansing, May 16; Mount Pleasant, May 17; Flint, Mich., May 18; Grand Rapids, Mich., May 19; Cedar Rapids, May 21, 22, 23; Appleton, May 24, 25; Milwaukee, May 26; Evanston, Ill., May 28.  
Karle, Theo.—Watertown, Conn., May 17; Keene, May 25.  
Kelley, Della Mae—New York (Æolian Hall), May 22.  
Land, Harold—Yonkers, N. Y., May 24.  
Littlefield, Laura—Quincy, Mass., May 15.  
Martin, Frederic—Tiffin, Ohio, May 11.  
Middleton, Arthur—Mount Vernon, Ohio, May 22.  
Miller, Christine—Circleville, Ohio, May 14; Parkersburg, W. Va., May 15; Wheeling, W. Va., May 16; Oxford, Ohio, May 18; Pittsburgh, May 19; Altoona, Pa., May 24; New Bedford, Mass., May 27.  
Miller, Reed—Laurens, S. C., May 11; Greenville, S. C., May 12; Anderson, S. C., May 13; Greenwood, S. C., May 14; Augusta, Ga., May 16; Athens, May 17; Griffin, May 18; Columbus, Ga., May 19; Albany, Ga., May 20; Americus, Ga., May 21; Montgomery, Ala., May 23; Birmingham, Ala., May 24; Gadsden, Ala., May 25; Rome, Ga., May 26.  
Morrissey, Marie—Lockport, N. Y., May 14; Greensburg, Pa., May 16; Chicago, May 21-23.  
Orrell, Lucile—Meriden, Conn., May 18.  
Rankl, John—Green Bay, Wis., May 15, 16.  
Roberts, George—Rome, N. Y., May 27.  
Sundelius, Marie—Bradford, Pa., May 21; Ridgeway, Pa., May 22; Kane, Pa., May 23; Warren, Pa., May 25; Ashtabula, Ohio, May 26.  
Van Dresser, Marcia—Southern tour during May.  
Van der Veer, Nevada—Laurens, S. C., May 10; Greenville, S. C., May 12; Anderson, S. C., May 13; Greenwood, S. C., May 14; Augusta, Ga., May 16; Athens, Ga., May 17; Griffin, Ga., May 18; Columbus, Ga., May 19; Albany, Ga., May 20; Americus, Ga., May 21; Montgomery, Ala., May 23; Birmingham, Ala., May 24; Gadsden, Ala., May 25; Rome, Ga., May 26.  
Von, Pietro and Constantino—New York (Æolian Hall), May 19.  
**Orchestras, Quartets, Choruses, Etc.**  
Apollo Quartet—Watertown, Mass., May 15.  
Chicago Symphony Orchestra—Springfield, Mass., May 11, 12; Buffalo, May 17, 18, 19; Oberlin, Ohio, May 21, 22; Clinton, Iowa, May 23; Muscatine, Iowa, May 24; Mt. Vernon, Iowa, May 25, 26.  
Community Music, National Conference—New York, June 1.  
Copley Quartet—Boston, May 14 (aft.); Roxbury, Mass., May 14 (evg.); South Boston, Mass., May 15; Dorchester, Mass., May 17; Rosindale, Mass., May 18; Charlestown, Mass., May 23; Cambridge, Mass., May 24; Quincy, Mass., May 25; Haverhill, Mass., May 28.  
Fischer Quartet, Elsa—Norwalk, May 25.  
Friends of Music Society—New York (Carnegie Hall), May 31.  
Gamble Concert Party—Alexander City, Ala., May 12; Lafayette, Ala., May 15; Hamilton, Ga., May 19; Perry, Ga., May 23.  
Minneapolis Symphony Orchestra—(Spring Tour). Soloists—Marie Kaiser, Jean Cooper, Charles Harrison, Royal Dammun, Richard Czerwony, Cornelius Van Vleet, Henry James Williams; Dubuque, Iowa, May 11; Rockford, Ill., May 12; Chicago, May 13; Kalamazoo, Mich., May 14, 15; Lansing, Mich., May 16; Mount Pleasant, Mich., May 17; Flint, Mich., May 18; Benton Harbor, Mich., May 19; Cedar Rapids, Iowa, May 21, 22, 23; Appleton, Wis., May 24, 25; Milwaukee, Wis., May 26.  
New York Community Chorus—New York (Madison Square Garden), June 1.  
St. Louis Symphony Orchestra—Tarkio, Mo., May 11; Lincoln, Neb., May 12.  
Tollefsen Trio—Brooklyn, N. Y. (Academy of Music), May 19; Newark, N. J., May 20.

## Festivals

Bach Festival—Bethlehem, Pa., June 1.  
Bellingham (Wash.) Festival—May 17, 18, 19, 20.  
Buffalo May Festival—Buffalo, N. Y., May 17, 18, 19. Chicago Symphony Orchestra. Soloists, Sophie Braslau, Mabel Garrison. Clarence Whitehill, Paul Althouse, Johannes Sembach, Jan Siecesk.  
Chicago North Shore Music Festival—Evanston, Ill., May 28, 29, 31 and June 2.

## MABEL GARRISON'S CONCERTS

## Metropolitan Soprano Booked for Many Important Engagements

Mabel Garrison, the soprano of the Metropolitan Opera Company, aside from her successful appearances with that organization, is meeting with much success in her concert work, as evidenced by the important engagements she has filled, for most of which she has been re-engaged for next season.

This season, so far, Miss Garrison has appeared in Baltimore, both with the Philadelphia Orchestra and in recital; in Lewiston, Me., in the "Messiah" with the New York Oratorio Society, at the Bagby Musicales, New York; in Philadelphia, as soloist with the Philadelphia Orchestra in Debussy's "Blessed Damsel"; two appearances in Washington, D. C.; in New York with the New York Symphony Orchestra; in Dayton, Ohio; Newark, N. J.; Flint, Mich.; Paterson, N. J.; at the Chicago Festival, where she made a huge success in Mahler's Eighth Symphony last week.

Miss Garrison is to appear in the leading rôle of "The Impresario" at the Lyceum Theater, New York, after which, before going on her summer vacation, she sings at Bloomington, Vt.; Raleigh, N. C.; at the Richmond (Va.) Festival; Springfield (Mass.) Festival; Lima, Ohio; the Buffalo Festival; Hagerstown, Md., and closes her season on June 4 at the Norfolk (Conn.) Festival.

## Mme. Davies' "Patriotic Chorus" Sings at Reception to French Officers

At the reception given in Madison Square Garden to the French officers and sailors a notable feature was the singing of national anthems by the Patriotic Chorus of Women Singers. This chorus, which is composed entirely of professional singers, is conducted by Mme. Clara Novello Davies, the well-known New York vocal teacher. The chorus made its initial appearance at the big concert recently given in the Metropolitan Opera House for the benefit of the

mutilated soldiers of the Allies. The singing and the enthusiasm aroused by those singers were such that prominent people recognized the possibility of the chorus as a stimulus for patriotism. Thus the chorus became organized, and now stands ready to serve the country. Rehearsals are held on Monday at noon at the Grand Central Palace. Patriotic women, who wish to lend their voices in a good cause, have been invited to attend rehearsals or communicate with the chairman of the committee, Mrs. Ursula Mellish, 620 Riverside Drive, New York.

## Youthful Soprano Displays Marked Talent

Marjorie Knight, a gifted young soprano, who is studying with Grace Whistler, gave an "Hour of Music" at Miss Whistler's studios on Fifth Avenue recently, assisted by Elsie Morgan, contralto; Grace Niemann, harpist, and Joseph Wynne, pianist. Miss Knight's lovely voice was revealed in the aria, "Un bel di" from "Madama Butterfly," French songs by Debussy, Hahn, Dell'Acqua, Massenet, as well as American songs by Burleigh, Woodman and Chadwick. She showed great versatility in her singing and was applauded heartily. With Miss Morgan she sang Allitsen's "On the River" as the closing number. Miss Niemann's playing of harp compositions by Hasselmans and Tedeschi was greatly enjoyed, as was Mr. Wynne in compositions by Percy Grainger. The singing of Miss Knight was indicative of the worth of Miss Whistler's teaching.

Florence Hall, soprano, a pupil of Laura E. Morrill, the New York vocal instructor, gave a recital at Steinert Hall, Boston, on April 24. Miss Hall sang two groups of German songs charmingly, and added a group of songs in English by Lehmann, Lang, Chadwick, Chadbourne, Besley and Frank Bibb. Marjorie Church, pianist, was the assisting artist, and Alice Siever Pulsifer was the accompanist.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Mme. Regina de Sales, the vocal teacher, has taken a lease of a handsome studio at 7 East Eighty-seventh Street, and has removed from the Hotel Wellington, where she has lived since her arrival here from Paris shortly after the beginning of the European war. A number of recitals have been given by Mme. de Sales's pupils in her Carnegie Hall studios this spring. Among the young singers who have appeared with success are Katharine Viley, Berta Reviere, Rebekah Clarke, Jennie Engles, Erna Given, Teresa Ardigi and Louise Tower. Iva Wilbert sang last month at Trinity Church, Newburgh-on-the-Hudson, at a special service and has been re-engaged. Rebekah Clarke sang twice in concert recently and Miss Viley sang last Sunday at the final at-home of the season of Mr. and Mrs. Frank Hastings. Mme. de Sales will give a musicale at the Coterie Club, Wednesday evening, May 16.

Thomas Joyce, baritone pupil of Adele Luis Rankin, the New York and Jersey City voice teacher, won instant favor and was compelled to give encores, when he appeared recently in concert in the auditorium of Public School No. 32 in Jersey City. He was heard in Gounod's "Dio Possente," "Gloria," by Buzzi-Peccia; Homer's "Dearest," and "The Spirit Flower," by Campbell-Tipton. His voice has richness and power and he possesses interpretative ability. Mrs. Rankin played the piano accompaniments ably.

Artist pupils of Sergei Klibansky, the New York vocal instructor, recently gave an enjoyable concert before the Woman's Club of Orange, N. J. Each of the singers was heartily encored. Among those who participated were Betsy Lane Shepherd, Lotta Madden, Mrs. T. W. Harvey, Felice de Gregorio and Gilbert Wilson. Cornelius Estill accompanied ably. Miss Shepherd gave a successful recital on May 3 in White Plains, N. Y. She has been engaged for the Willow Grove Park Orchestra concerts, May 26. Miss Madden scored as soloist at a concert of the Y. M. C. A. Glee Club at the Central Christian Church lately. Mr. Wilson sang in Carnegie Hall, New York, on April 30, and Mrs. T. W. Harvey, contralto, scored at a concert of the Orange (N. J.) Musical Art Society. Mr. Klibansky gave another pupils' recital at the Wanamaker Auditorium on May 3, when there appeared Charlotte Hamilton, Valeska Wagner, Vera Ross Coburn, Arthur Davey, Messrs. de Gregorio and Wilson and Miss Madden.

Mrs. J. Adelbert-Tarbell, soprano, and Whitney C. Burr, baritone, both of whom are pupils of Harold Land, have just been selected as soloists at the First Reformed Church of Yonkers, N. Y. Other pupils of Mr. Land have been active as follows: Miriam Steelmans, dramatic soprano, sang for the Contemporary Club of Trenton, N. J., on May 1, making a good impression. Violet See, lyric soprano, is soloist at the Westminster Presbyterian Church, Yonkers. Sadie Coombs is soprano soloist at the Bethany Presbyterian Church, Trenton. Mary Korn, contralto, has a position in the Roman Catholic Cathedral; Frank Hyde is baritone soloist at Nepperham Baptist Church, Yonkers; Albert Green is a tenor in All Angels' Choir, New York City; Ely Clemm, soprano, sang with Pryor's Band last summer.

Adele L. Rankin, the New York voice teacher, has announced the removal of her studios to 236 West Fifteenth Street, where she will have more commodious quarters. In addition to her teaching in New York, Mrs. Rankin also conducts classes in Jersey City and Newark.

The vocal class of Mrs. Rankin gave a recital recently for the benefit of Whittier House Charities in Jersey City, assisted by Katherine Stang, violinist, a protégée of Christiaan Kriens, and James P. Dunn, composer and organist of St. Patrick's Cathedral, Jersey City. The participants were: Ruth Green, Olive Glynn, Jane Dohrman, Helen Herman, Miriam Silverman, William Rankin and Thomas Joyce. There was a display of excellent voices and intelligent singing. Jane Dohrman, in costume, sang German folk-songs; Ruth Green's "Open Secret" was well done, and the two smallest girls, the Misses Herman and Silverman, created much enthusiasm. Mrs. Rankin closed the program with the "Bell Song" from "Lakmé," which she gave in a stirring manner, and "Jean," a composition by Mr. Dunn. Mr. Dunn added to the pleasure of the recital with his artistic accompaniments.

Pupils of Elizabeth Kelso Patterson, and the choral class of the school under Harry Horsfall, were heard recently in Chickering Hall, New York. The chorus, trained by Miss Patterson, made up an excellent ensemble. The soloists were Celestine Drew, Mary Eloise Cook, Helen D. Erskine, an Osage Indian Ish-tat-hue Wah-shah-she, who gave several Cadman songs in her native costume; Estelle Leask, Annah Hess, Agnes Waters and Geraldine Holland.



## Elizabeth F. Angier

Mme. Elizabeth F. Angier, the vocal instructor, who died suddenly in New York on April 30, was once known as "the musical mother of the South." She left a prospering class of pupils in Atlanta, Ga., to take up work on a larger scale in New York. Although advanced in years she entered the severe competition of the Metropolis with youthful energy. In a secluded apartment in West Eighty-eighth Street she began teaching two or three young singers who knew of her record in the South. With enthusiasm Mme. Angier taught her art as it had been inculcated by her former master, Antonio Trivulzi, of the Royal Conservatory of Milan. Lamperti was Trivulzi's accompanist when Mme. Angier studied there.

For thirty years Mme. Angier had enjoyed the friendship of the noted English harpist, John Thomas, and she was married from his home. Mme. Angier toured through England and Wales as soprano soloist for Mr. Thomas, leaving England after her wedding for an opera tour of Australia and New Zealand. Hugh Angier, who survives his wife, was once a fine tenor and, as organizer of a concert company in 1881, engaged Thomas to appear in America with Mme. Angier, Mme. de Monteglio, the Italian

coloratura soprano; Mlle. Chastel, a French mezzo-contralto, and Gordon, a basso of some repute. The death of his wife, however, prevented Thomas from realizing his long wish to play in America.

Mme. Angier retained a voice of beauty and clarity until her illness more than a year ago. She rallied and taught again, but her health was undermined. G. C. T.

## Elizabeth Morrison Kellmer

PITTSBURGH, May 7.—Mrs. J. Will (Elizabeth Morrison) Kellmer, contralto of the East Liberty Presbyterian Church here, died on May 4 at Pittsburgh, where she had made her home since her marriage to J. Will Kellmer, the artist, four years ago.

Mrs. Kellmer began her professional career in Albany, N. Y., in 1903, and spent three years in Europe, from 1905 to 1908, giving a series of concerts in England and France, with much success. Upon her return to this country she located in New York, and for some time was connected with the vocal department of the Brooklyn Conservatory of Music in addition to doing concert work.

## Richard Oscar Phelps

HARTFORD, CONN., May 3.—Richard Oscar Phelps, a well known organist and music teacher, died yesterday morning at his home in this city. He had been organist and choir director in many large churches and synagogues. Mr. Phelps had also occupied himself with composition and teaching. W. E. C.

## Joe Natus

Joe Natus, tenor and minstrel singer, died at Rome, N. Y., on April 21 after a brief illness. Mr. Natus was one of the first of the tenors who sang for the old Edison Phonograph Company.



## MR. FREUND SPEAKS TO FROEBEL SOCIETY

Editor of "Musical America" Receives a Generous Welcome at the Brooklyn Masonic Temple

The Froebel Chorus of the Froebel Society of Brooklyn gave its annual concert and entertainment at the Masonic Temple on Monday last. The chorus, under the capable direction of Mrs. Stuart Close, sang during the afternoon Sleepers' "Come Down to Kew," Griswold's "What the Chimney Sang," Coombs's "The Dew Is on the Clover," Watson's "All in a Garden Fair," Woodman's "O Happy Sleep," Ambrose's "The Dusk Witch," Spross's "Lindy," also Spross's "I Do Not Ask," with Huhn's "The Message." Mrs. Hartich presided at the organ. Violin numbers were also contributed in a musicianly manner by Gordon Kahn.

Midway in the program Mrs. Close introduced John C. Freund, the editor of MUSICAL AMERICA, who made an address. In presenting him to the audience, Mrs. Close said, "I cannot do better in introducing the distinguished gentleman who is with us to-day than by quoting the tribute to him paid by Mr. Arthur Farwell at the great sing of the Community Chorus at the Hippodrome on Sunday a week ago, when Mr. Farwell said: 'I have the honor to introduce to you a man who has been doing a tremendous work for the independence of American music and musical conditions, through much traveling and personal appeal; the foremost musical publicist of the time; the founder and editor of MUSICAL AMERICA, Mr. John C. Freund.'"

Mr. Freund, at the opening of his address, described the wonderful growth of music and the musical industries in the United States during the last few decades. He contrasted this growth with the poor conditions that prevailed musically even a hundred years ago. He showed the large part women had contributed to the growth of musical knowledge and culture in the country.

Among the opponents of the musical progress Mr. Freund mentioned many of the old-time educators, who appeared to think music had no place in the public schools or in a modern system of education.

Later he emphasized the importance of women directing their efforts to increasing as well as improving the music in the public schools; also by supporting community chorus work. That must be the foundation, he declared, on which to build a really valuable and solid musical life, and thus, by a process of natural evolution, evolve a musical community the apex of which would be the symphony orchestra, supported by the mass of music-loving people rather than by the contributions often unwillingly made by a few wealthy people.

At the close of his talk Mr. Freund declared that the idealism of the women would be the great factor in the future not alone for musical progress, but for all progress, and that it would be a vital force in reorganizing the world after the war was over, on a higher, more human and, indeed, more spiritual basis. His address was punctuated with applause, and at the close he received a marked tribute of regard.

Before the entertainment began, Mrs. Close briefly referred to the Froebel Chorus, which had been organized about fifteen years ago and which, she said, had done good work since. Most of the lady members are busy housekeepers, industrious women, who nevertheless take a great interest in music. The efforts of such a chorus, said Mrs. Close, tend toward righteousness and harmony. This affects the family, through the family the nation, and through the nation the world.

The entertainment began with a prelude by Spross, specially composed for the Froebel Chorus. The audience was large, cultured and appreciative.

## Caruso Becomes First Member of Red Cross in Cincinnati

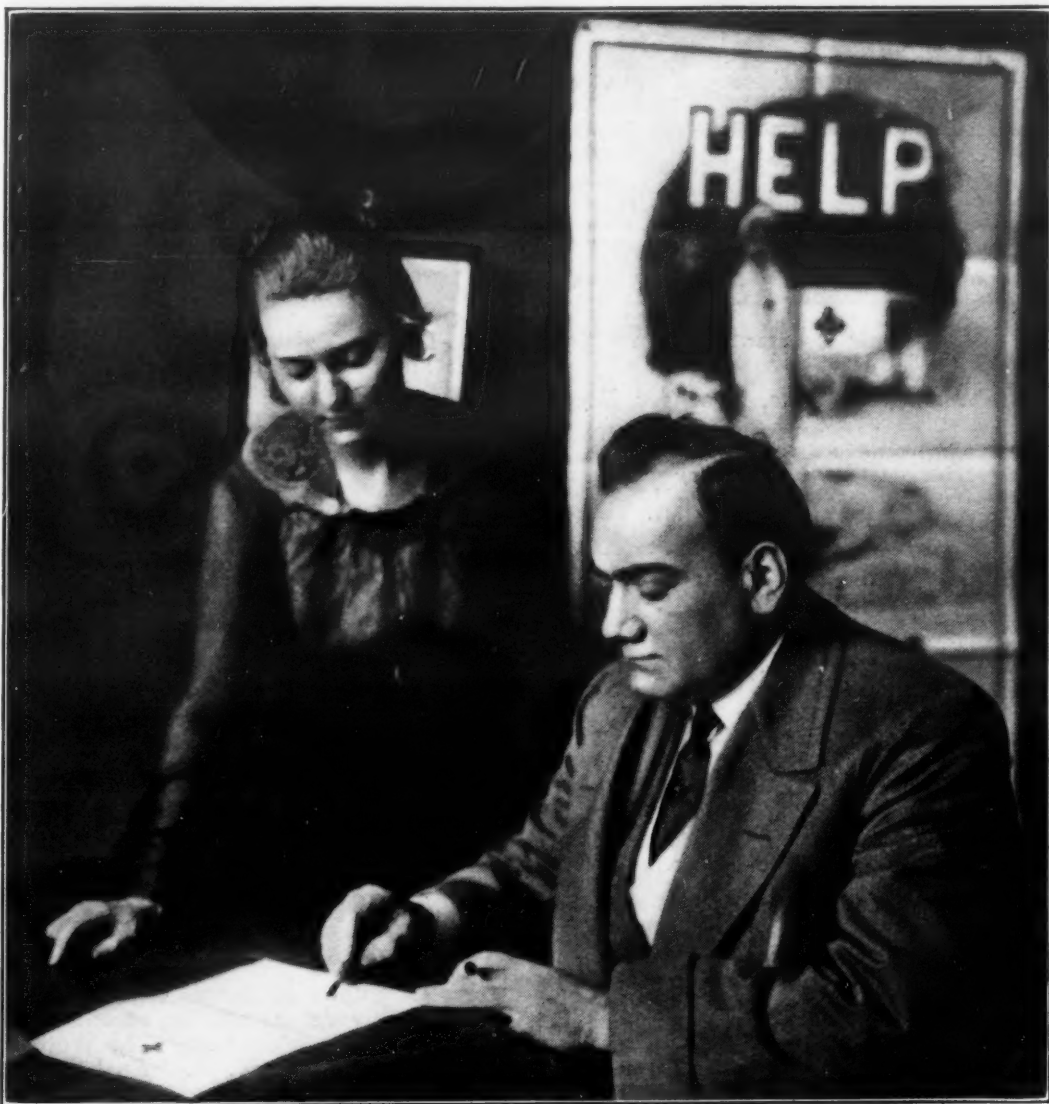


Photo by Paul Thompson

Harriet Corwin, Secretary of Cincinnati Red Cross, Making Enrico Caruso a Member

"ANYTHING for the Red Cross."

That was the reply of Enrico Caruso, when he was asked to become the first member of the Cincinnati chapter, American Red Cross, to enlist under the new membership campaign. Harriet Corwin, membership secretary of the Cincinnati chapter, met the singer at Music Hall after the rehearsal on April 30. He was informed that, although the campaign for 40,000 members would not

open in Cincinnati until Friday, special action would be taken in his case. He took the application blank Miss Corwin offered, signed it, and paid over \$5 for a contributing membership. Then Miss Corwin pinned a Red Cross button on his lapel.

Caruso turned to Dr. Kunwald, director of the Symphony Orchestra.

"It is your turn to join now," said the great singer, and so Dr. Kunwald became the second member.

## ROTHWELL PLAYERS STIR AUDIENCE AT SING SING

Winifred Christie Aids Symphony Club in Concert for Prisoners—Repeat Program at Hunter College

Winifred Christie, the young Scotch pianist, added another page to her American experiences when she appeared at Sing Sing in the concert given by the Symphony Club of New York, on Monday, April 30, under the leadership of Walter Henry Rothwell. Miss Christie appeared with the club in two Debussy pieces for strings and piano, the "Danse sacré" and "Danse profane," compositions originally written by Debussy for the chromatic harp, and in which her fine art was given admirable support by Mr. Rothwell's readings.

"It was an audience unusual from many standpoints," said Miss Christie, "but principally from its eager attention. It was one of the most enthusiastic audiences I have ever faced. That the program given at Sing Sing met with such a response shows that good music appeals to people of all ranks." Mr. Rothwell's forces gave a good account of themselves in the Debussy dances, in the Robert Fuchs Serenade in E Minor, two Pierné pieces and the Tchaikowsky Elegie for strings, in E Minor. Mme. Helen Teschner-Tas, concertmaster of the club, added to the in-

terest of the program with her playing of the Adagio from the Bach Concerto in E Major and two Kreisler pieces.

On Thursday afternoon, May 5, the program which had been given at Sing Sing was repeated at Hunter College Auditorium, as a benefit for the Baptist Home for the Aged, the club being augmented by members of the Philharmonic Orchestra. Mr. Rothwell's players have made notable progress this season. Made up of non-professionals, the club is essaying serious work and its performances in Thursday's program left no doubt in the minds of the hearers that it is attaining a high standard of excellence.

The Park Board of Meriden, Conn., has voted to have five concerts by the Meriden Military Band at the City Park this summer.

## KUNWALD'S FORCES END THEIR SEASON

A Year Surpassingly Successful—Concluding Concert Devoted to the Classics

CINCINNATI, May 6.—The most brilliantly successful season in the history of the Cincinnati Symphony Orchestra was brought to a close last week by two beautifully played concerts, of which the program follows:

*Symphony in D Major (Breitkopf and Haertel, No. 5), Haydn; Concerto in G Major, "Brandenburg," No. 3, Bach; Symphony, No. 3, "Eroica," Beethoven.*

The program was significant from the fact that, without the attraction of a soloist, it crowded the house and aroused an enthusiasm almost unequalled during the entire year. Again the program was conspicuous in being devoted entirely to the classics.

The Haydn Symphony was played by the orchestra for the first time and was interpreted with delicacy, charm and lightness of touch. Dr. Kunwald and the orchestra won an ovation in it.

A public which expresses its appreciation in such storms of applause as both afternoon and evening audiences poured forth at the conclusion of the Bach concerto surely has its musical taste founded upon a rock. So persistent was this applause that Dr. Kunwald had finally to repeat the second movement. The concluding number, the "Eroica," is one of Dr. Kunwald's *tour de force*, a work which he reads not only with complete understanding, but with deepest feeling. The second movement was particularly impressive and beautiful. At its conclusion there was another burst of applause, the audience not only expressing appreciation of the final concert, but of the entire season as well. Dr. Kunwald was presented with a huge wreath and several floral offerings. He finally responded to the ovation in a few words, in which he expressed his pleasure and satisfaction over the exceptionally successful season and his devotion to the cause of the orchestra in the future.

A. K. H.

Charles M. Courboin Appointed Municipal Organist of Springfield, Mass.

SPRINGFIELD, MASS., May 4.—As a result of his performances at the organists' convention here last August, Charles M. Courboin has been appointed municipal organist for the coming year. Mr. Courboin will give a series of twenty recitals, one each alternate week for ten months, July and August excepted. His first recital is scheduled for June 5. The question of admission has not yet been settled.

Soprano Displays Versatility at Concert for War-Stricken Roumanians

Yvonne de Tréville, the coloratura soprano, appeared in a triple rôle at the recent concert in New York for the benefit of Roumanian war sufferers. Mme. de Tréville was heard first as lecturer, then as translator and finally as interpreter of Roumanian folk songs. The artist possesses an extensive repertoire of folk songs, which she has sung in fourteen languages.

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